

E. Significance and Recommendations

I. Overview: Architectural and Historical Significance of Proposed Single-Building and Multi-Building Local Historic District (LHD) Properties in Somerville

The architectural and historical development of Somerville has been thoroughly described and recorded in two major documents, **Beyond the Neck: The Architecture and Development of Somerville, Massachusetts** written by Carole Zellie of Landscape Research and published by the City of Somerville in 1982, as well as a Multiple Resource Area (MRA) nomination to the National Register of Historic Places prepared in 1984. Please refer to these sources for a complete history of Somerville.

In 2005 two architectural consultants inventoried two hundred and one (201) properties encompassing 190 buildings. In 2006 one of the architectural consultants was retained to work with the SHPC Staff to review and recommend which of these properties, plus a few others, were eligible for designation as a Local Historic District (LHD). These recommendations are based upon the intactness of a given property's siting, form, fabric, or elements (e.g. extant original porch posts, window sash and trim, doors, slate shingles, etc). Some properties exhibiting extensive alterations, however, were included based on the strength of their significant historical associations.

Within the total buildings inventoried, only two were found to predate the foundation of the town of Somerville in 1842. These buildings comprised two Georgian/ Federal houses. The subsequent period of Somerville's evolution from a town in 1842 to its incorporation as a City in 1872 is represented by numerous properties of Greek Revival, Italianate and Mansard styles. Many Somerville buildings do not exhibit one pure style but rather an amalgamation of styles that overlap as their popularity grew and waned. The majority of the inventoried buildings were constructed between the establishment of the City in 1872 and the end of World War I in 1918. Houses represented in this large group were built primarily in the Mansard, Queen Anne, Colonial Revival, Shingle, and Craftsman styles.

The survey was conducted with an eye towards including examples of workers and middle class housing which has tended to be underappreciated and hence underrepresented in community surveys. The remaining group of 20th century buildings reflect a variety of uses ranging from residential to commercial and religious, and represent architectural styles that range from Tudor Revival and Spanish Colonial Revival through Collegiate Gothic to Geometric Tapestry Brick. Unless noted otherwise the majority of the buildings listed below are constructed of wood.

Houses of Worship

Houses of worship figured prominently in the 2005 inventory, acknowledging the key role that buildings of this type have played and continue to play within the lives of Somerville residents (see section III for more specific, neighborhood-by-neighborhood information on the City's religious properties). Over time, these religious properties (including two rectories, and a convent as well as eleven churches and two synagogues), have transcended local significance to include parishioners who have relocated to other communities. For both current and former parishioners, these buildings have significance linked with personal milestones such as baptisms, confirmations, weddings and funerals. In terms of the City's history these houses of worship speak to an ever changing ethnic demographic whether it might be the arrival of the first Irish Catholics during the second quarter of the nineteenth century or the influx of Central and Eastern European Jews to Somerville during the first quarter of the twentieth century.

Somerville's churches generally represent the most architecturally sophisticated forays into formal, Academic design of any of the City's building types. Influenced by the Romanesque, Gothic Revival, Stick Style, Craftsman and Tudor Gothic styles, prominent architects such as Ralph Adams Cram, S. S. Eisenberg and C. C. Coveney provided

Somerville with highly visible landmarks that memorably punctuate skylines or anchor the corners of major intersections.

II. Explanation of Historic Architectural Styles with Outstanding Somerville Examples

A. Late Georgian/ Federal Styles (1630 - 1800)

Only two buildings from this earliest period of Somerville's development were documented in the 2005 survey work. Previously only nine (9) pre-1830 buildings were inventoried in the two surveys of the 1980s. The buildings documented in this inventory round are representative of a Late Georgian/Federal transitional mode as seen at the 1790s **Ireland –Dane House at 461 Somerville Avenue** (1791) at the southeastern corner of Spring Hill and the more Federal vernacular residence, as seen in its five-bay-by-one-bay center-hall form at **28 Nashua Street** (1800).

The basic difference between the Late Georgian and Federal styles has to do with form and roof configuration. Mid and Late Georgian houses are typically characterized by generously proportioned five-bay-by-five -bay forms. Prior to the 1790s houses tend to be enclosed by steeply pitched hip roofs. Federal style houses, on the other hand, typically rise to heights of three-stories, while Georgian houses are usually only two-and-one-half stories in height. Federal houses often exhibit five-bay main facades facing a side garden with a short, two-bay end wall oriented to the street. Ornamentation at the doors and windows of substantial Georgian residences are frequently sizeable and boldly rendered, while Federal facades are more simply presented with an emphasis on planar wall surfaces and attenuated details. The principal entrances of Georgian houses are typically surmounted by semi-circular windows, while those of Federal houses are crowned by graceful elliptical fanlights. The Palladian window with its distinctive center-arched window is employed in both Georgian and Federal design.

In Somerville, the inventory encompassed extremely plain examples of Late Georgian/Federal and Federal vernacular residences built as farm houses rather than sophisticated town houses of a type still seen on Main Street in Charlestown from the same period. The evolution of **461 Somerville Avenue's** (1791) form is difficult to decipher. Although considerable interior evidence suggests that, with the exception of a small ell on the Granite Street side of c. 1880, the entire building was constructed during the 1790s. The proportions of Doric pilasters at the Somerville Avenue entrance exhibit a Late Georgian sensibility while the orientation of the five-bay east façade to a former side garden has a distinct Federal quality. Flemish bond brickwork at the Granite Street wall reinforce the probability of a pre-1820 construction date. The house's interior is rich in chair rails, paneled doors and mantle pieces that may be categorized as country Federal features while a mantle piece in a room at the second story's northeast corner is definitely Late Georgian.

28 Nashua Street (circa 1800) in the Hinckley-Magoun section of Somerville evidently dates to the first quarter of the nineteenth century. The building possesses a five-bay-by-one-bay form and a low hip roof that points to an early nineteenth century construction date. Interior timbers including vertical corner posts also attest to the relatively great age of this structure. The house was moved to this sight during the 1870s from a possible original location on nearby Cedar Street, one of ten rangeways or country roads in Somerville that date to as early as the late seventeenth century.

B. Greek Revival Style (1820 – 1860)

A style of architecture widely used in America between 1820 and 1860, the Greek Revival style is represented in cities and towns from Portland, Maine to Portland, Oregon. Interest in the architecture of ancient Greece was fueled by the proliferation of carpenter's "how to" books by Boston's Asher Benjamin and others as well as books with illustrations depicting British archaeological finds in Athens and elsewhere in Greece. Frequently, public buildings paved the way for the popularity of a particular style. The Greek Revival was introduced to the Boston area in 1819 on Tremont Street upon the completion of Alexander Parris' temple form St. Paul's Church. Greek Revival

houses frequently took the form of a two-and-one-half-story end gable with a temple front. The temple front often exhibited a porch with fluted ionic columns and a pedimented attic. Homes of this end gable type typically had side hall interior plans with double parlors and a rear, kitchen ell. Although its encircling, ionic columned front porch was later enclosed, an excellent example of a Somerville Greek Revival House is **31 Porter Street**. Built in 1846, this house rises from a still-ample lot and retains its main block and extensive rear ell.

C. Gothic Revival Style (ca. 1840 – 1890)

The Gothic Revival style was popular in New England between ca. 1840 and 1860. Although never as popular an architectural mode as the concurrent Greek Revival or Italianate, the Gothic Revival, or-more relevant to Somerville-the Carpenter Gothic style-was used here and there for modest workers housing and very infrequently for more substantial housing. The houses of this style were usually designed by carpenters and builders and may be viewed as the folk art equivalent of more substantial examples of the Gothic Revival style. The Carpenter Gothic style typically employs highly decorative woodwork or gingerbread, particularly in the form of barge boards that adorn the eaves of roof gables.

Several examples of Carpenter Gothic cottages note worthy for their original saw cut elements still grace the streets of East Somerville, Ward II and Spring Hill. For example, the early 1850's **62 Dane Street** in Ward II is an L-shaped Gothic Revival cottage that retains scallop-shaped barge boards at the eaves of its main block with remnants of this distinctive trim element at the edges of its roof slopes. A historic post card has recently been discovered that shows the romantic cottages at **50 and 54 Spring Street** with Carpenter Gothic barge boards at their gables' eaves,

D. Italianate Style (1840's – 1890)

The Italianate style is a broad term generally representing an eclectic style of Italian-influenced residential and commercial architecture that was fashionable in America from the 1840s until as late as 1890, with its peak popularity in the 1850s. Handsome Italianate houses were built in newly developing areas of Somerville by the businessmen of the 1850s and 1860s with continued representation of this style at Spring Hill and other neighborhoods constructed as late as the 1870s and early 1880s. Sometimes called the Bracketed Style because of the rich inventory of such elements at the cornices of bay windows, porches and roofs, the Italianate style is represented in almost every section of Somerville. Almost the entire range of Italianate house forms are evident in the 2005 LHD properties including: extremely plain cottages built for laborers, slightly more substantial cottages constructed for more comfortable middle class families, suburban villas of the very affluent, side gable/center hall plan dwellings, and especially the end gable/side hall plan Italianate house that is represented in virtually every neighborhood in the City.

60 Linden Avenue (1863) is noteworthy as an extremely plain Italianate vernacular dwelling that is of interest because of its gable-roofed volume and original clapboard fabric. One of the most charming examples of an Italianate cottage that is slightly larger than 60 Linden Avenue is **342 Lowell Street** (1861) in the Hinckley-Magoun section of the City. Here, the original bracketed door hood has been enhanced in recent years by carved decoration placed at the center of its small gable roof. Exemplifying a well detailed, end-gable house with a side hall interior plan is the late Italianate house at

54 Atherton Street (1874) in the Spring Hill neighborhood. Built ca. 1880, this house retains its original porch elements, double doors, and cornice-headed window lintels.

E. Mansard or Second Empire Style (1847 – 1890's)

Mansard style houses ranging from cottages, through side hall plan single families and substantial doubles are located in almost every section of Somerville. Incorporating Italianate elements and crowned by distinctive double-pitched mansard roofs, the first mansard roofed house in America was built in Boston's South End in 1847 and proliferated in

the Boston Metropolitan area (including Somerville) during the 1850s, 60s and early 70s. The configuration and construction of the mansard roof was blamed for facilitating the destruction of buildings in downtown Boston during the Great Fire of 1872. After the smoke cleared, the popularity of the mansard roof experienced a precipitous decline in popularity until it disappeared almost entirely from the local scene by c.1885. Grand public buildings and ornate, mansion scale residences rendered in the Mansard Style were sometimes termed Second Empire in reference to the rediscovery and overwhelming popularity of the mansard roof in Paris for buildings constructed along the new boulevards during the regime of Napoleon III. In Somerville, the Mansard house is represented by either wooden, or more rarely brick fabric as well as a variety of forms. In addition there are essentially two types of roof profiles: the early bell cast and the post 1865 straight-sided. Scattered about the City between East Somerville and Davis Square are modest one-and-one-half-story mansard cottages, two-story side hall plan mansard houses and substantial center entrance Second Empire residences. In several cases, the Mansard style in Somerville manifested itself as multi-unit rows constructed of both wood and masonry during the early 1880s. Harbingers of more intensive urbanization to come, include one of the most sophisticated Mansard masonry rows ever built in Somerville, i.e. the ca. 1880 row at **8-20 Summer Street** in the Union Square area. The row is constructed of red brick with brownstone trim and features a street elevation enlivened by a march of oriel windows at the second story. A one-story former storefront addition added during the early 20th century is compatible with the design and fabric of the existing building. Located in the Winter Hill section of the City, the ca.1880 wooden row at **29, 31 and 33 Sargent Avenue** is noteworthy for its siting at the distinctive bend in Sargent Street and is a prominent landmark visible looking south along Sargent Avenue from Broadway. The building retains original fenestration, trim, dormers and the configuration of its mansard roof.

Cottage scale dwellings are best represented by the nearly identical ca.mid-1860s **10 and 14 Harvard Place**. Situated on the south slope of Spring Hill, these cottages rest atop high brick basements that are a full story below the grade of the street. In addition their siting, these houses are of interest because of the pleasing proportions of their main blocks and the graceful bell cast profiles of their mansard roofs.

Of all Somerville's neighborhoods, the Mansard style makes its best and most varied appearance in East Somerville along Pearl Street, a street that serves as a grand promenade lined with houses of this architectural mode. Similarly, **94 Pearl Street** (1870) is a side hall plan Second Empire house of considerable style and substance. Memorably sited next to a large side yard, the house retains numerous original trim elements. Incorporating a lively saw-cut wheel motif into its brackets, the door hood is quite unusual. Still intact are brackets in the bays and the slate shingle sheathed mansard's cornice.

Two fine examples of center-hall plan Second Empire houses still stand on the lower slopes and summit of Spring Hill. The former is the Nathan T. Stone house at **15 Central Street** (1869) while the latter is located at **9 Brastow Avenue** (1873). Built in 1869 and the mid-1870s, respectively, both houses retain original porch elements and ornate window surrounds. **9 Brastow Avenue**, together with its recently rehabilitated barn provides a very complete picture of a property of this vintage.

F. Stick Style (1850 – 1880)

The Stick Style evolved from the Carpenter Gothic during the period of 1850 to 1880, enjoying widespread popularity during the 1870s. The term Stick Style is relatively recent, having been coined by Professor Vincent Scully of Yale University during the early 1950s. The basic premise of the Stick Style is that the exterior of the building should express something of the interior timber construction—this was accomplished via the application of horizontal, vertical and diagonal boards superimposed over standard clapboard sheathing. Clipped or jerkin head gables along with gable roofs exhibiting king posts rising from below to just above the apex of the gable is commonly exhibited in this self consciously picturesque style. In Somerville, one of the finest expression of the Stick Style is found at West Somerville's **St. James Episcopal Church**. Situated at **1170 Broadway** (1892), this church is a charming example of a Stick Style ecclesiastical building. Originally a tiny, chapel scale building built in 1876, the sanctuary was

enlarged by two-thirds in 1892. The addition respected the rustic “stick” qualities of the nucleus by repeating the overlay of horizontal and vertical boards. **773 Broadway** (1906) is of great interest as a highly eclectic house that encompasses a clipped gable that was “old fashioned” for turn of the twentieth century domestic architecture.

G. Queen Anne Style (1870 – 1900)

Originating in Great Britain during the 1860s, the Queen Anne style was introduced to America during the 1870s and enjoyed peak popularity during the 1880s and early 1890s. The British were interested in revisiting designs popular for masonry buildings during the reigns of William and Mary and Queen Anne (1690s and early 1700s, respectively). William was a Dutch prince whose influence was said to have infused English architecture with a Dutch Baroque sensibility particularly evident in the design of roof gables. The masonry version of the Queen Anne appeared in Boston’s Back Bay during the mid 1870s and perhaps, surprisingly surfaced in East Somerville at the same time as seen at **45-47 Florence Street** in East Somerville. A rare, well-rendered example of a single family Queen Anne House constructed of red brick with terra cotta trim is Prospect Hill’s mid-1880s **5 Prospect Hill Street**. Possessing a two-and-one-half story L-shaped form, the house is enclosed by steeply pitched gables. Unusual terra cotta ornament in the form of string courses enlivens the red brick masonry.

Typically, Somerville’s Queen Anne houses are constructed of wood and characterized by asymmetrical forms, interest in artistic effects and chimneys with a decidedly Medieval appearance. Wooden Queen Anne houses take several forms in Somerville. Representing the most ubiquitous house type is the well-preserved end gable Queen Anne at **8 Franklin Street** (1889) in East Somerville. The house’s small front porch is noteworthy for its turned elements and Queen Anne incised sunburst motif evident at the porch roof’s gable.

Towered Queen Anne houses are relatively common and represent the house type most commonly associated with this self consciously picturesque style. Dating to the late 1880s, Prospect Hill’s **10 Bigelow Street** (1887) is a well-preserved example of a towered, Queen Anne single-family residence. Much of this house’s architectural significance lies in its intact, encircling verandah that underscores the fact that few communities boast as many commodious, beautifully designed Victorian verandahs as do Somerville’s hill-top neighborhoods. Exemplifying a rare example of a towered two-family Queen Anne house, **215 College Avenue** (1903) also has the additional architectural significance of the decidedly Southern-appearance of its columned two-story front porch. Another excellent example of the Queen Anne style, is the towered residence at **35 Pearl Street** (1894). Noteworthy for a compact form that nevertheless is characterized by complex, asymmetrical massing, this house possesses an encircling verandah and a variety of window shapes.

By the early 1900s, the Queen Anne style was frequently hybridized with Craftsman style houses. One of the most exceptional residential examples of the marriage of these styles in Somerville is **9 Warner Street**. Blending the asymmetrical massing characteristic of the Queen Anne with a Colonial Revival Palladian window along with Craftsman style porch treatments, this fascinating house is an overlooked treasure within the City’s collection of architecturally significant houses. Here, rubble stone materials and foreshortened porch columns acknowledge the influence of the Craftsman style that came to prominence around the time this house was built in 1906.

H. Shingle Style (1880’s – 1920’s)

Architectural historians generally agree that the Shingle Style is a truly original American architectural style. The inspiration for the Shingle Style was derived from several sources, most notably the wooden Medieval buildings of England, as well as First Period salt boxes and gambrel-roofed houses of New England. The Shingle Style came to the fore around 1880, in New England coastal communities such as Newport, Rhode Island, Marion, Massachusetts and Bar Harbor, Maine. The Henry Hobson Richardson-designed Stoughton House (1882) at the corner of Brattle and Ash Streets in Cambridge is a well-known example of the Shingle Style. Houses designed in this mode celebrated the textural qualities and earthy natural brown coloration of wood shingles. The wood shingle had long

been relegated to the status of lowly sheathing material once deemed suitable only as a sheathing material for roofs and utilitarian structures such as barns and sheds. Instead, by the mid -1880s, the wood shingle became the material of choice for retreats in upscale coastal communities. By the early 1890s, the Shingle Style was beginning to appear well inland in neighborhoods such as Boston's Jamaica Plain, as well as Spring Hill in Somerville. The major difference between the earlier Shingle Style houses at the shore and houses such as **47 Craigie Street** (1892) in Somerville is that the former, with their extended V-shaped and rectangular forms were more rambling and commodious, than Somerville's boxier and more compact Shingle Style houses. Another interesting manifestation of the Shingle Style is evident in the skin of rustic wood shingles and massive intersecting gambrel roof at **149 College Avenue** (1897).

I. Colonial Revival Style (late 1870's – present)

A revival in interest in the architectural design of eighteenth and early nineteenth century America occurred around the time of the Centennial Exhibition in Philadelphia in 1876. Fair-goers were fascinated by the Colonial kitchen that was part of the United State's pavilion's exhibit, complete with a butter churn, a Pilgrim cradle and a spinning wheel. Nostalgia for perceived simpler times and a growing interest in antique furnishings from the Colonial and Federal eras fueled an interest in the material culture of the new nation. The Colonial Revival style was an umbrella term encompassing designs that reflected the influence of the Georgian (the Early, High and Late expressions of this style), the Federal, and its English counterpart the Adamesque style named for the architect brothers James and Robert Adam, and even the early Greek Revival style of the 1810s and 20s.

At first Colonial Revival elements appeared in the designs of Queen Anne housing of the 1880s to mid-1890s. The style became better defined, less hybridized by ca. 1900. In Somerville, the Colonial Revival style initially manifested itself in isolated elements. Such is the case of the 1894 **10 Monmouth Street** on Spring Hill. Here, asymmetrical Queen Anne massing is blended with Colonial Revival elements such as Doric porch columns and a Palladian window at the street elevation. Across the street, a more mature expression of the Colonial Revival style is evident in the boxy, symmetrically fenestrated **17 Monmouth Street** of the 1896s. Aside from the proportions of the main block, the interest lies in the well crafted details including the surrounds of the front door and the main façade's center pediment with its crisply rendered dentils and egg and dart moldings.

One of the most complete expressions of the Colonial Revival style is the George S. Lovejoy House of 1900 at **167 Highland Avenue**. Here, the well-proportioned rectangular form of the main block features symmetrical fenestration and a pair of bowed, two-story bays that flank the main entrance.

One of the best examples of a Colonial Revival two-family house is the boxy, rectangular center entry hip-roofed **151 College Avenue** (1897) in the neighborhood between Powder House Circle and the Medford line. Aside from the well-proportioned shape of the building, the street elevation's cornice detail is of primary interest. Here swags, ribbons and bellflowers are composed of low relief composite materials.

Further west, near Alewife Brook, **27-29 Waterhouse Street** (1920) is an interesting example of a well-preserved and maintained Colonial Revival three-decker with a noteworthy three-tier front porch.

The Spanish Colonial Revival style is represented in Somerville at **St. Benedict's Roman Catholic Church, 25 Hathorn Street** (1911). Here, the architecture of the Spanish missions is recalled in the basic form of the building, despite the loss, in 1962 of the corner bell tower and its stucco wall covering.

J. Craftsman Style (1900 – 1920)

Popular between 1900 and 1920, the Craftsman style, was promoted by the designer and influential tastemaker Gustave Stickley (1858-1942) through his magazine, *The Craftsman* published from 1901 to 1916. The great centers for the Craftsman style during this period were the Adirondack region of upstate New York as well as the San Francisco Bay, Pasadena and Santa Barbara sections of California. Architects such as Stickley, Greene and Greene, Bernard Maybeck and others championed the Craftsman style for its focus on rusticity, clean lines and practicality. Craftsman houses are often characterized by a nonsymmetrical façade, typically sheathed with stucco, wood clapboards and especially wood shingles. Craftsman designs frequently featured battered stone or rubblestone foundations, recessed porches with foreshortened columns and shed dormers. Roofs are typically low pitched and represent front gable, cross gable, side gabled or hip roofed with deep eaves and exposed structural members.

Somerville's Craftsman style houses tend to be boxy and rectangular with either wood shingles or stucco covering wall surfaces. Craftsman design in Somerville is rarely 'pure' mixed as it frequently is with the Colonial Revival (typically seen in columned porches) and in Late Queen Anne features such as polygonal angled oriel windows. The 1916 two-family house at **55-57 Atherton Street** is a compact Craftsman/Colonial Revival two-family residence that at first glance, appears to be fairly standard design for its building type. A closer examination reveals a two-unit dwelling that has more than its fair share of picturesque design features, including windows enlivened by stained glass and diamond-shaped window sash, and an unusual, angled oriel window at the southern end of the west elevation's second story. The craftsman style is evident in the building's wood shingle fabric and particularly above the second story. Rising from the center of the hip roof is a square, typically Craftsman shed-roofed dormer exhibiting a small double window. The window contains wooden diamond-shaped sash. In addition, evidence of the Craftsman style may be seen in the low hip roof with deep eaves.

Facing a narrow front yard, **122 North Street** (1921) is a modest, well-preserved example of the Craftsman/Colonial Revival style. Situated in Western Somerville near Alewife Brook, this house is noteworthy for its simplicity of form, pleasing proportions and handsome front porch. Attention is called to this wood shingle-clad house, in part, because it is situated at an odd angle to the street. Consisting of a simple rectangular two-story form, this house's stone foundation, wood shingle sheathing and low-pitched hip roof nod to the influence of the Craftsman style.

K. Twentieth Century Styles

The **Spanish Colonial Revival** style was popular during the first three decades of the 20th century. Architects using this style drew inspiration from missions, churches and other buildings from the period of the Spanish rule in Arizona, California, New Mexico, Texas and Florida. Typically built with thick stucco-parged walls and exhibiting Spanish Baroque ornamentation, these old Spanish buildings spanned the period of the 1500s to the early 1800s. Rediscovered by early 20th century tourists and retirees, post 1900 Spanish Colonial Revival houses and institutional buildings are not as numerous in New England as they are in the Southeastern and Southwestern states.

More locally, the Spanish Colonial Revival style is represented at **283 Alewife Brook Parkway** by features such as Arabesque arches at the front porch and the troweled stucco wall covering. St. Benedict's Roman Catholic Church at **25 Hathorn Street** is the City's only example of a Spanish Colonial Revival house of worship.

The **Tudor** style was widely used in domestic architecture of the United States between the 1890s and the 1940s. The Tudor style is loosely based on a variety of early building traditions ranging from folk dwellings to Late Medieval palaces in the tradition of Hampton Court in England. Very generally, identifying features include a steeply pitched side-gabled roof, a façade dominated by one or more prominent cross gables, decorative half timbering, leaded glass windows, unusually in multiple groups and massive chimneys surmounted by elaborate terra cotta pots. The Tudor style is a revival of an architectural mode popular in England during the period bracketed by the reigns of Henry VIII

and James I (early 16th –early 17th centuries). Institutional examples of the Tudor style include St. Ann's Roman Catholic School and convent on Thurston Street in Winter Hill.

III. Local Historic District (LHD) Recommendations

A. Single-Building Local Historic Districts: Chronological Periods of Development and Historic Architectural Styles

Set forth below is a neighborhood-by-neighborhood consideration of single buildings that have been inventoried in 2005 with an eye towards Local Historic District (LHD) designation. These LHD properties are placed within chronological order by construction date as well as within a framework of development for the area. Beginning with East Somerville, the description of the neighborhoods moves westward through 10 neighborhoods and concludes with West Somerville at Alewife Brook. Properties that are either currently listed on the National Register of Historic Places or are eligible for listing are marked with an asterisk.

A. East Somerville

Despite the early 19th century existence of the Middlesex Canal, East Somerville's residential development mostly post dates 1840, and is linked to the introduction of two railroads through the area during the 1830s and 1840s and the related rise of local industries. Somerville's incorporation as a town separate from Charlestown in March, 1842 also provided an impetus for residential development as heads of households who would be key players in the civic and commercial life of the new town began to appear on the scene. Additionally, laborers who would play a vital role in Somerville's economy became a factor in the housing market with a concentration of these working class families setting up house keeping along Washington Street in East Somerville.

Further study is strongly recommended regarding the creation of a multi building LHD for Pearl Street's 19th century suburban residences. The following properties might be included in a larger Pearl Street LHD: Existing LHDs, including **31 Pearl Street (SMV.304); 45-47 Pearl Street (SMV. 603); 70 Pearl Street (SMV. 1225); 81 Pearl Street (SMV. 111) and 94 Pearl Street (SMV. 1226)**. In addition a larger Pearl Street LHD might included expanded LHD's such as **32 Pearl Street (SMV.601) and 35 Pearl Street (SMV.602) as well as 46 Pearl Street (SMV.1224)** which is part of the **Florence Street LHD**.

a. East Somerville Single-Building Local Historic Districts

17 Mt. Vernon Street* (SMV. 1213), 1 Webster Street (SMV. 614), 67 Florence Street (SMV.1192) 75 Florence Street (SMV. 583), 47 Franklin Street (SMV. 1194), 37-39 Myrtle Street (SMV. 1217), 70 Pearl Street (SMV. 1225), 94 Pearl Street (SMV. 1226), 8 Franklin Street (SMV. 1193), 20 Wheeler Street (SMV. 1257).

Built c. 1845-1847, **17 Mt. Vernon Street*** is of considerable interest as a very early Somerville residence built only a few years after its independence from Charlestown. Exemplifying an end gable Greek Revival house, the main façade culminates in a pedimented attic. It is a solid, well-proportioned example of its style, built for a prosperous Boston businessman. The rear kitchen ell retains a Late Federal form of the 1840s.

Prominently sited on a corner lot, **1 Webster Street** is a handsome, well-rendered Italianate house built in 1851-1852 for Boston grain dealer and prominent Somerville civic leader. Elements of the older Greek Revival style are evident in the handsome fluted ionic columns that turn the corner of Franklin to Webster Street. The most memorable feature is the large second- story bay set over the porch, likely built ca.1900.

67 Florence Street is located on a streetscape, noteworthy for the diversity of its building shapes and roof configurations. Situated on a house lot that embraces almost 10,000 square feet with approximately half of that number devoted to a side yard, this house was built in 1857-1858. Composed of a two-and-one-half story main block with a two-story rear ell, this house stands with end gable facing the street and back yard. In terms of style this house is a hybrid of Italianate form and return eaves blended with Greek Revival corner boards (only the Doric capitals are still visible) and side boards that appear beneath the roof slopes' molded cornices. Still extant at the main façade is the original Italianate porch with beveled posts. The house's original owner was Boston merchant Isaac Hardy.

75 Florence Street is an Italianate end gable house that provides a physical link with post-Civil War Somerville. Built in 1866-1867 for a dry goods agent, this house is a key component within its streetscape of houses dating to the second half of the nineteenth century.

53-55 Myrtle Street (is of considerable interest as cottage scale Italianate vernacular construction dating to 1856-1857. The form and façade treatment of this cottage is of primary interest. This T-shaped structure rests on a high brick basement, exhibits paired entrances at the center of the street elevation as well as a distinctive, low-pitched center gable. This building is notable as an early residence that illustrates the pre-civil war character of Somerville.

75 Florence Street was the residence of Boston dry goods agent Thomas J. Buffam. Built in 1866-1867, the house provides physical evidence documenting Somerville during the post-Civil War era. Despite the fact that original clapboards are obscured by vinyl siding, this house retains its basic rectangular end gable form. The house retains its main façade's polygonal bay long with important trim elements such as narrow corner boards.

Dating to 1869-1871 and representing the work of a local builder Alonzo Bowers, **47 Franklin Street** is a stately example of Mansard style design. Characterized by a boxy, rectangular two-story form, Bowers continued the roof of the bracketed door hood across to an adjacent and enclosed polygonal bay. Still intact are the mansard roof's cornice brackets, pedimented dormers and slate shingles.

The Mullay Double House at **37-39 Myrtle Street** was built in 1870-1871. In contrast to the grand Mansard style housing of Pearl Street, this double house exemplifies a more modest version of this architectural mode. Indeed, the Mullay double house is of note as a well-preserved tenement of the post-Civil War period. The distinctive period features are the projecting oriel windows of the second story, the bracketed door hood of the inset entrance and the straight mansard roof with lintel capped dormers. The house has significant historical associations with Somerville labor history of the late nineteenth to mid twentieth centuries. Although the occupation of the original owner, Thomas Mullay is unknown, later occupants were skilled workers who toiled as a foreman and a plumber.

Built in 1870-1871, **70 Pearl Street** has historical associations with East Somerville's post-Civil War building boom and more specifically the evolution of Pearl Street as the neighborhood's premier promenade of substantial Italianate and Mansard residence. The house was built for the E. Burke family, illustrating an Irish family's success only two-to-three decades after immigrants from the Emerald Isle began to settle in Somerville in relatively large numbers.

Built in 1870-1871, **94 Pearl Street** was built for O. J. Davis, a member of a family of businessmen and real estate speculators who dominated this neighborhood's social scene during the mid nineteenth century. Situated on a corner lot next to an ample side yard, this substantial Mansard house provides a physical link with Pearl Street's glory years as East Somerville's premiere thoroughfare.

Built in 1889-1890, **8 Franklin Street** in East Somerville merits LHD. designation as a well-preserved example of a side hall plan Queen Anne House. Enclosed by an intersecting gable roof, noteworthy for its deep eaves, the rigid

geometry of the main block is relieved by a two-story polygonal bay at the main façade and a square bay at the south elevation. Particularly noteworthy is the small front porch with its turned elements and pedimented roof exhibiting a typically Queen Anne sunburst motif.

Built in 1899 **20 Wheeler Street**), is of considerable design interest as an unusual variation on the three-decker formula more typically characterized by a three-story rectangular box enlivened by three tiered porches at the main and rear elevations. Here, a three-story porch is nestled into the intersection of the building's two structural components. Also noteworthy are the handsome surrounds at the main entrance consisting of leaded glass side and elliptical fan lights.

b. East Somerville Multi-Building Local Historic Districts

St. Benedict's Roman Catholic Church Complex Local Historic District **25 Hathorn Street (SMV.1198), 25 Arlington Street (SMV. 1151)**

East Somerville's **St. Benedict's Roman Catholic Church, 25 Hathorn Street**, was built in 1911 from designs provided by archdiocesan Edward Sheehan. The church is significant as an early example of a Boston area ecclesiastical building that blends the Mission and Spanish Colonial Revival styles. Originally covered with stucco, the building's brick facades are characterized by a severe planarity. The tripartite façade features an entrance set within a shallow loggia. Originally, a tower with a pyramidal roof cap marked the Hathorn Street corner. In 1963, the church was remodeled and the original tower removed. The church's interior remains in near-original condition. The church's **rectory at 25 Arlington Street** was built in 1934 and is an interesting example of the Mid Western Prairie style blended with Classical Revival design.

Flint Street Local Historic District

11-13 Flint Street (SMV. 1186), 14 Flint Street (SMV. 1187), 15-17 Flint Street (SMV. 1188), 16-18 Flint Street (SMV. 1189) and 22 Flint Street (SMV. 1190)

This T-shaped area merits multiple building LHD status because of its fine collection of Italianate and Mansard houses memorably sited on still-ample lots. This small area illustrates the genteel lifestyle of the early homeowners of this area during the 1850s to early 1880s. The historic properties encompassed by this small district include the once nearly identical Italianate houses at **11-13 Flint Street** (1858-1859) and **15-17 Flint Street** (1860-1862) that are noteworthy for their crisply rendered paired entrance surrounds and six-bay, rather than the more typical five-bay main facades. Little is known about **11-13 Flint Street's** early owners, Edward A. Matson and Alfred D. Hoyt of Charlestown. By the early 1900s, occupants included a telegraph operator and a foundry maker. Similarly at 15-17 Flint Street little is known about early owners, S.H. Smith and Augustus Mather. By the turn-of-the-twentieth century men who earned livings as masons lived here. **14 Flint Street** is a well-preserved example of a side hall plan Italianate suburban house. Built in 1857-1858, for a member of Somerville's prominent Davis family, the house was owned after 1866 by John F. Nickerson, a Boston grocer. **16-18 Flint Street** (1883) is an unusually substantial and late example of the Mansard style in Somerville. This double house is noteworthy for its proportions, cornice headed lintels and slate shingle sheathed mansard roof. **22 Flint Street** (1857-1858) is architecturally significant as a handsome example of a side hall plan Italianate house. Particularly noteworthy is its encircling façade porch. Originally owned by Patrick Donohoe of Boston, by the mid 1860s, Charles M. Davis, Boston goods merchant owned this residence.

Pearl Street Local Historic District Enlargement

32 Pearl Street (SMV. 601), 35 Pearl Street (SMV. 602), with existing LHD, 31 Pearl Street (SMV. 304)

This L-shaped LHD encompasses historic residential properties that form but one segment of the promenade of high style houses that line Pearl Street in the heart of East Somerville.

Built for Charles Callahan in 1887, **32 Pearl Street** is a well preserved example of a Queen Anne, side hall plan house of two-and-one-half stories. The importance of this house lies in the original wood shingle fabric and elements in a neighborhood where modern siding and replacement elements have made considerable inroads. This end gable house's noteworthy features include a front porch with turned posts and curvilinear bracing and a polygonal bay to the left of the porch, exhibiting unusually generous proportions. By the 1920s, Alexander Silver, carpenter is listed at this address one of several tenants associated with the City's labor history.

Built in 1894 **35 Pearl Street** is a Queen Anne/ Colonial Revival house designed by a skilled architect for an iron foundry owner and his family. This house is a key component within Pearl Street's outstanding collection of stylish and substantial residences.

Florence Local Historic District

46 Pearl Street* (SMV. 1224), **39-43 Florence Street*** (SMV. 578), **42-44 Florence Street*** (SMV. 1191), **45-47 Florence Street*** (SMV. 579), **46-48 Florence Street*** (SMV. 580), and **50-52 Florence Street*** (SMV. 1030)

A combination of variable terrain and decidedly urbane architecture accounts for much of this area's interest. The area rises from a point where Florence and Myrtle Streets commence a precipitous change in grade. The flat, elevated plain of Pearl Street quickly shifts to a steep hillside that descends to Washington Street. The Florence Street properties constitute an important node of brick and wood multi-unit buildings that are worthy of LHD designation because of their relatively sophisticated designs that combine to form one of the most urbane streetscapes in Somerville.

This area of 1870s and 1880s multi-family brick row houses, wooden multi-family apartment buildings and mid nineteenth-century double workers cottages also encompasses a stylish and substantial Second Empire residence at **46 Pearl Street***. Built for Boston provisions merchant and Somerville Alderman, Ezra Conant, **46 Pearl Street*** functions visually as a kind of flagship announcing a collection of interesting residential properties located just to the south despite drastic alterations.

Built in 1874-1875, **39-43 Florence Street*** is of interest as a relatively sophisticated example of masonry row housing in East Somerville. It is a key component in the interesting concentration of brick and wooden multi-family buildings bordering both sides of Florence Street at a point where the street bends and dramatically descends to Washington Street. The plan follows a three-unit Boston row house form of brick construction. The design is Mansard style seen in the mansard roof with its original slate shingles and lintel- capped dormers. This row was built for James Woods of Lewiston, Maine. By the early 1900s, this row was home to laborers, firemen, and several widows.

Dating to the mid 1870s, the red brick row at **42-44 Florence Street*** follows the Boston row house formula of three-stories with a main façade enlivened by projecting square bays that flank paired entrances. The original owner of this two-unit property was Charles Higgins of Melrose who evidently built this duo as an investment property.

Built in 1878 for Ezra Conant, **45-47 Florence Street*** is a double row house that is a handsome example of the Mansard style. Providing evidence of the influence of the Panel Brick style first seen in Boston's Back Bay during the mid 1870s, this double row house is constructed of red brick with sandstone trim, this row exhibits paired center entrances accessed by steep flights of steps. Flanking the stairs are polygonal bays that are carried through the bracketed cornice line as tripartite dormers.

Built in 1885, **46-48 Florence Street*** and **50-52 Florence Street*** are similarly rendered six-family wooden buildings developed by Herbert A. Cole. Particularly noteworthy are the A-shaped gables that rise from the center of the cornice line. These broad and tall gables have been erected for the sake of ornament rather than for enclosed space. Herbert A. Cole, a bridge builder, who was active in East Somerville real estate development during the late nineteenth century, financed these multi-unit buildings.

Lower Franklin Street Local Historic District

74 Franklin Street (SMV. 584) and 80 Franklin Street (SMV. 1195)

One of the most interesting multi-building LHDs in Somerville by virtue of its historical associations with mid nineteenth century Somerville labor history is the noncontiguous pair of worker boarding houses at **74 and 80 Franklin Street**.

Constructed ca. 1848-1852 **74 Franklin Street and 80 Franklin Street** were boardinghouses built for local brick-maker Nathan Blodgett. While the basic five-bay-by-one-bay form is Late Federal vernacular, the Italianate style comes into play in the dormers. Before the removal of the Italianate bays that once flanked the entrance bay, 74 Franklin Street was originally identical to the more intact 80 Franklin Street. At **80 Franklin Street**, the Italianate style is evident in the bracketed entrance hood and flanking paneled bays.

As previously noted **80 Franklin Street**, is the more intact of the pair of once identical boarding houses on Franklin Street. The Italianate style is evident in the bracketed entrance hood and flanking paneled bays. A Federal style sensibility is evident—despite a probable construction date of 1850—in the basic form and dormers of the building. Like 74 Franklin Street, 80 Franklin Street was originally owned by brick maker Nathaniel Blodgett.

George Street/Lincoln Avenue Local Historic District Enlargement

12-14 Lincoln Avenue (SMV. 589) and 20 Lincoln Avenue (SMV. 1208) along with the existing 20 George Street LHD (SMV. 311)

Standing side-by-side on the south side of Lincoln Avenue, **12-14 Lincoln Avenue** and **20 Lincoln Avenue** represent early 1870s houses built before the financial Panic of 1873. The double Mansard style house at **12-14 Lincoln Avenue** was built for Charles D. Wild, coal dealer. The house's recent rehabilitation resulted in the removal of some original saw cut trim elements but the basic form and imposing main façade are still in evidence. On either side of the entrance bay are two-story polygonal bays that are carried through the roofline as polygonal dormers.

20 Lincoln Avenue is noteworthy primarily because of its siting, form and visual relationship with 12-14 Lincoln Avenue next door. This end gable Italianate house of two-and-one-half stories retains its original bracketed door hood and gable returns. The house's original owner was Peter J. Lattemore, a stevedore on the Boston waterfront.

20 George Street, an existing LHD is a circa 1880 Mansard cottage with similar architectural features to the proposed additions.

Lincoln Street/Arlington Street Local Historic District Enlargement

1 Arlington Street and 16 Lincoln Street (SMV.1207)

Situated diagonally across the street from each other, the late 1850s center gable Italianate at **1 Arlington Street** and the Mansard **16 Lincoln Street (SMV. 1207)** documents the prosperity that East Somerville enjoyed both before and for several decades after the Civil War. Indeed 16 Lincoln Street provides evidence of the persistence of the Mansard style until as late as 1885. The house was built for Boston teamster Albion Towle. Later occupants included a street railway dispatcher and a salesman at the New England Biscuit Company. Architecturally, this house is a solid,

straight forward example of a side hall plan Second Empire residence. Italianate features include the two-story polygonal bays and the bracketed door hood in evidence at the center of the main façade.

Mount Vernon Street At Perkins Local Historic District

50 Mount Vernon Street (SMV. 1215), 51 Mount Vernon Street (SMV. 1216) and 84 Perkins Street (SMV. 605) along with Existing Local Historic Districts at 46 Mount Vernon Street (SMV. 308) and 47 Mount Vernon Street (SMV. 309)

This L-shaped district deserves LHD designation because of its concentration of unusually stylish residences dating to the second half of the nineteenth century. This expanded LHD would incorporate two existing single building LHDs to form a larger district. Situated at the southeast corner of Mt. Vernon and Perkins Street, **84 Perkins Street**, (1870-1871) ranks among the most elegant examples of Mansard housing in Somerville. Served up on a low rise and resting on one of the most massive granite block foundations in the City, this house possesses pleasingly proportioned main block and bell cast mansard roof. The well-crafted Queen Anne house at 46 Mt. Vernon Street represents a pre-existing single building LHD. Built in 1895, **50 Mt. Vernon Street** ranks among the most handsome examples of a Queen Anne/ Colonial Revival single family housing in Somerville by virtue of its Doric columned verandah, stained glass windows, and the bold scroll brackets evident beneath the deep overhang of the typically Queen Anne A-shaped gable. The original owner of this house was Thomas L. Davis, a Boston burlap dealer.

Located directly across the street, **51 Mt. Vernon Street** is a compact, well-rendered example of Colonial Revival center hall house built for a Faneuil Market poultry dealer. Next door is an existing single building LHD at **47 Mt. Vernon Street**, forming a small but cohesive district.

A. Prospect Hill/Union Square

Prospect Hill is one of Somerville's seven major hills. The area, which affords panoramic views of Boston and Cambridge, has several LHDs on its steep south slope as well as scattered to the east and north of its summit. On the eastern flank toward Spring Hill, the Pleasant Avenue LHD and Aldersey/Summit LHD. The south side contains the large Warren Avenue/Columbus Avenue LHD leading down hill to the Bow Street LHD. Union Square occupies level, formerly marshy and sandy terrain once associated with creeks associated with the Miller's River.

Range ways or country roads were set out as early as the late seventeenth century to provide access to interior agricultural lands from Somerville Avenue (Charlestown Lane) and Broadway. Prospect Hill, traversed by the rangeways, Walnut and School Streets, enjoyed a brief moment of glory in 1775-1776 as a site of an encampment for Generals George Washington's and Israel Putnam's patriotic troops. From the summit of the elevated terrain of the area, British troop movements in Boston could be monitored by the colonists atop Prospect and Central Hills. The first flag of the thirteen colonies was raised atop the summit of Prospect Hill on January 1, 1776. After the Revolution the area slumbered on for decades. Prospect Hill/Union Square's development post-dates the introduction of the Boston and Lowell area to the north side of the area in 1835. Later called the Boston and Maine Rail Road, the B&L was followed by commuter rail service to Boston via the Fitchburg Railroad during the early 1840s. The Vinal, Munroe, Stone and Hill families played a key role in the residential development of Prospect Hill's south slope beginning ca. 1845.

Prospect Hill has several multi-building and single building LHDs. Eventually all the LHDs on Prospect Hill should be linked to form one large LHD with Vinal Avenue and Highland Avenue serving as the logical western and northern boundaries while further study is needed to determine the extent of the northeastern, eastern and southeastern boundaries

a. Prospect Hill/Union Square Single-Building Local Historic Districts

14 Everett Street (SMV. 1182), 5 Prospect Hill Avenue* (SMV. 45), 262 Washington Street (St. Joseph's Roman Catholic Church, (SMV. 1254).

Built ca.1870 by and for a local carpenter, **14 Everett Street** is of interest as a T-shaped, two-story Italianate house with unusually formal elements for a house of such a modest scale. The formal architectural treatments evident in the cornice headed lintels and an arched window at the second story of the center gable are particularly noteworthy design features. This house may be seen as a representative example of the type of vernacular 1850s to 1870s dwellings encompassed within the enclave of mid nineteenth century dwellings bounded by Webster Avenue, Washington Street/Union Square and Prospect Street.

Situated on the north slopes of Prospect Hill, **5 Prospect Hill Avenue*** is an unusual Somerville example of a pre – 1900 masonry residence. This Queen Anne house has the appearance of a Mid-Western house of this style and is primarily of interest for its L-shaped, intersecting gable–roofed form as well as its terra cotta string courses and other types of ornamentation. This house was built for and by the Richard Hines family of local masons and carpenters.

St. Joseph's Roman Catholic Church at **262 Washington Street** in the Union Square area was built in 1870-1874 from designs provided by James Murphy. Constructed of red brick that was almost certainly produced in Somerville brick yards, this Gothic Revival church has significant historical associations with Somerville's early Irish Roman Catholic community.

b. Prospect Hill/Union Square Multi-Building Districts

Boston Street Local Historic District Enlargement

71-73 Boston Street's (SMV. 1156), with 65 Boston Street (SMV. 273), 83 Boston Street (SMV. 274), and 91 Boston Street (SMV. 55)

In addition to affluent families such as the Munroes, Hills and Vinals, Irish laborer John Dugan discovered the windswept charms of Prospect Hill. Evidently Dugan had a taste for splendid isolation as he built a Greek Revival double house for himself in 1846 that still stands at **71-73 Boston Street (SMV. 1156)**. Rising from the summit of Prospect hill, this double Greek Revival house is of architectural interest because of its siting and form. Here a well-proportioned, side gable form is still in evidence despite later additions. The pair of tall brick chimneys that rise from its south roof slope provide clues to the mid nineteenth century origin of this wooden building

Bow Street Local Historic District Enlargement

380 Somerville Avenue* (SMV. 1240) and 14 existing LHDs: 1 Summer Street* (SMV. 27), 17 Bow Street* (SMV. 20), 26 Bow Street* (SMV. 22), 30 Bow Street* (SMV. 21), 32-34 Bow Street* (SMV. 23), 36 Bow Street* (SMV. 24), 38-40 Bow Street* (SMV. 25), 39 49 Bow Street* (SMV. 28), 42 Bow Street* (SMV. 33), 50 Bow Street* (SMV. 32), 56 Bow Street* (SMV. 31), 58 68 Bow Street* and 365-377 Somerville Avenue* (SMV. 30).

Across Somerville Avenue from one end of the Bow Street LHD, **380 Somerville Avenue*** once known as the Bennett Block was built c.1892-1893 for William F. Bennett, a plumber whose work place was located in a part of the property originally numbered 7 Carlton Street. Over time, this commercial/ residential block provided space for Bennett's business, as well as housing for widows, traveling salesmen, carpenters, shoemakers and others.

The Bennett Block is of major architectural significance as a substantial, richly ornamented Queen Anne commercial/residential block. Large wooden buildings such as this are a rarity in most Massachusetts cities and towns. That the Union Square area has as many as three stellar, unspoiled examples of this building type is indeed unusual and significant. Built in 1892-1893, 380 Somerville Avenue, although sizeable by most standards, is the least substantial of the three wooden mixed-use buildings located in the Bow Street/Somerville Avenue section of Union

Square. The two other buildings, the Richmond Block* (33-37 Bow Street, 1892) and the Drouet Block* (58-68 Bow Street, 1898) were designed by the architect, Aaron Gould. The possibility remains that Gould was also the architect of **380 Somerville Avenue** given the similarity of form and ornamentation between the buildings. Particularly noteworthy is the way the oriels are used to relieve the rigid geometry of the buildings' rectangular structural components: a two-story oriel addresses the Carlton Street/ Somerville Avenue corner. The western half of the main facade and the center of the Carlton Street facade feature polygonal and bowed oriels, respectively. Also noteworthy are the oriels of the main and Carlton Street facades that culminate in freestanding gable-like components-- triangular in shape and purely ornamental. Additionally the storefronts have never been modernized and are of particular interest because they retain original display window surrounds.

Munroe Street Local Historic District Enlargement

82 Munroe Street* (SMV. 49), **10 Bigelow Street*** (SMV. 1155) with the Existing LHDs; 88 Munroe (SMV. 48), 97 Munroe (SMV. 271) and 45 Walnut Street (SMV. 59)

The Colonial Revival **Grandview Apartments** (1894) at **82 Munroe Street*** might be added to an expanded Munroe Street LHD. The Grandview's design has been variously attributed to Boston architect S. D. Kelley and Mark Leighton. This multi-unit building was constructed as an investment property for the owner of Quincy Market's famous Durgin Park Restaurant. The Grandview is located next to Prospect Hill Park and is perched on a bluff overlooking the houses of the Columbus Avenue Historic District as well as the Cambridge sky line.

Built in 1887, **10 Bigelow Street*** is an exceptional example of a well-crafted Queen Anne residence. This house's towered form is a key component within the important Munroe Street streetscape of Late Victorian era residences adjacent to Prospect Hill Park. 10 Bigelow Street is particularly noteworthy for its corner tower and well-preserved wrap-around verandah. This house represents the work of Ivory Bean, a major Boston area contractor during the second half of the nineteenth century. Bean was the principle contractor for the prominent Lawrence family at their exclusive mid- nineteenth century estate in eastern Brookline. He was also responsible for building-up much of the St. Botolph neighborhood in Boston during the early 1880s.

Lower Summer Street Local Historic District

8-20 Summer Street* (SMV. 1243) and **22, 24, 26 and 28 Summer Street** (SMV. 1244, 1245, 1246 and 1247)

One building removed from the Bow Street LHD, this group of Victorian era houses forms an interesting and coherent streetscape as Summer Street rises toward Spring Hill. This group overlooks the south side of Nunziato Field, location of the former Southern Junior High School. **8 to 20 Summer Street*** (c.1880) is a relatively early, red brick and brownstone-trimmed Mansard row. **22 and 24 Summer Street** are Italianate houses built around 1870 and were later joined by similarly scaled and massed mid-1880s Stick Style/ Queen Anne dwellings at **26 and 28 Summer Street**

Vinal Avenue/Aldersey/Summit Street Local Historic District Enlargement

21 Vinal Avenue (SMV. 1251)

The charming Queen Anne house at **21 Vinal Avenue** is easy to overlook because of its deep setback from the street. Indeed, this "hidden treasure" ranks among the best-preserved examples of its type in Somerville. The unusual siting of this house underlines the fact that by 1890, house lots were few in number on Prospect Hill. New construction had to be built on a yard located to the side or rear of existing housing. A modest, restrained example of its style, the house stands with its west gable facing a well-landscaped grass-covered front yard. 21 Vinal Avenue was home to a succession of Irish families beginning with Catherine McCarthy.

Vinal Avenue/Pleasant Avenue/Walnut Street Local Historic District Enlargement

42 Vinal Avenue* (SMV. 42) and **67 Walnut Street*** (SMV. 1253),

*= Eligible for or listed on the National Register of Historic Places
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42 Vinal Avenue* ranks among the finest examples of a small, compact Shingle/Queen Anne Style house in Somerville. The house rises two stories from a stone block basement to an intersecting, slate shingle-clad roof. Clad with wood shingles, the house's most distinctive feature is the great sweep of its north roof slope that recalls the profiles of Colonial New England houses. A. P. Hammond and his wife, Lizzie Hammond acquired this house's land in 1884. Three or four years later, Lizzie's husband died while she continued to reside here for many years.

Retaining its still-ample side and rear yards, **67 Walnut Street*** provides a physical link with post Civil War Somerville. Built in 1867, this house is a well-preserved example of a T-shaped Italianate house with an encircling verandah. The third owner (1880s), Edwin Ireland, was a member of the Ireland family who lived on Milk Row (later Somerville Avenue) during the eighteenth century.

3. Ward II

Ward II occupies the flat lands that extend from the southern bases of Prospect and Spring Hills to the Somerville's boundary with Cambridge. From the Cambridge line Ward II extends northeastward to Sullivan Square. The relatively small scale of many of its mostly wooden buildings, the narrowness of some of its streets along with the occasional siting of buildings at odd angles to the street creates a village-like atmosphere. Dane Street is located at the heart of this densely built-up urban area. The introduction of the Fitchburg Railroad along the south side of Somerville Avenue during the early 1840s encouraged the development of industry along its length. Despite the presence of the Middlesex Bleachery in this area as early as the first quarter of the nineteenth century, industrial growth in the form of the American Tube works and other enterprises after 1840 finally triggered intensive residential development. The setting out of Dane Street, linking Kirkland Street (later Washington Street) with Somerville Avenue (Milk Row) resulted in actual house construction by the early 1850s (see below, Multiple Properties LHD section).

c. Ward II Single-Building Local Historic Districts

461 Somerville Avenue* (SMV.1241), 14 Knapp Street* (SMV. 1170), 12 Properzi Way SMV.1232)

The Ireland –Dane House is a very old residence that survives from the 1790s at **461 Somerville Avenue***. Built for farmer John Ireland when Milk Row (Somerville Avenue) was a major route for farm and dairy products from the western hinterlands bound for Boston markets. By 1832, Patrick Tracy, one of the founders of Lowell, Massachusetts industry briefly owned this property for rental income poses. By 1838, Osgood Dane lived here. He worked a granite ledge located just to the north of this house and did so well into the late nineteenth century.

14 Knapp Street* is architecturally significant as a well-preserved end gable Queen Anne house. Built for Augustus Sawyer, clerk, in 1893-1894, the house has recently benefited from sensitive rehabilitation work that entailed painting its clapboard and woods shingle fabric and trim elements. 14 Knapp Street is particularly noteworthy for its handsome, well-detailed front porch.

Organized as a religious society in 1915, **St. Anthony's Roman Catholic Church** at **12 Properzi Way** became known as the "Italian church." St. Anthony's was built to serve the spiritual needs of the once large Italian community that lived along and near Somerville Avenue, between Union Square and Elm Street. Italians began to settle in Somerville as early as 1890. St. Anthony became instrumental in helping Italian immigrants surmount the language barrier and to generally assimilate into American society. Father Properzi was the driving force behind the founding and flourishing of St. Anthony's during the period of 1915 to 1960. A member of the congregation, Andrew Cippolini, together with Father Properzi, designed the church. Architecturally, St. Anthony's is an interesting example of the Romanesque Revival style. Artistic aspects worthy of note include the low relief free stone sculptural figures at the main façade and the stained glass of the sanctuary.

d. Ward II Multi-Building Enlargement of Local Historic Districts

Dane Street Local Historic District Enlargement

62 Dane Street* (SMV. 382), **64 Dane Street*** (SMV. 1177), **65 Dane Street*** (SMV. 1178), **66 Dane Street*** (SMV. 1179) along with the existing LHD, 72R Dane Street* (SMV. 102)

Dane Street was set out in 1845 to provide a north-south link between Somerville Avenue and Washington Street. Named for granite dealer and quarry master Osgood Dane who lived at 461 Somerville Avenue, Dane Street was built up with the homes of workers associated with nearby industries bordering the Fitchburg Railroad. The Fitchburg became a magnet for industries that needed to take advantage of the possibilities of fast and efficient shipment of goods via the new railroad line. For example, the American Tube Works at the intersection of Dane Street and Somerville Avenue was incorporated in March of 1852. The purpose of this industrial concern was to manufacture seamless brass and copper tubes. Unlike the more substantial houses of nearby Spring Hill that document the privileged, pastoral living situations of affluent mid-nineteenth century suburbanites, Dane Street's dwellings provides a glimpse of the more modest housing of working class families in pre-Civil War Somerville. This small LHD encompasses an interesting collection of 1850s Greek Revival, Carpenter Gothic and Italianate houses along with one of the oldest buildings in Somerville, the circa 1790 72 Dane Street.

Exhibiting elements of the Carpenter Gothic and Italianate styles, the L-shaped cottage at **62 Dane Street*** boasts relatively ample front and back yards. The scalloped Carpenter Gothic barge boards at the facade and side ell's gables are particularly noteworthy survivals. Additionally, remnants of this scalloped trim are in evidence at the edges of the main block's northwest roof slope. Barge or verge boards served a practical as well as an aesthetic purpose. In addition to enlivening an otherwise plain vernacular cottage, these saw-cut elements protect the wooden edges of the roof from the elements. The beginnings of **62 Dane Street*** lie in a deed transaction of June, 1855 between Richard Hodson of Chelsea, MA, machinist, and Samuel T. Frost of Somerville, yeoman. Frost paid Hodson \$1,000 for a lot with a 60 foot frontage on Dane Street; a lot that contained over 8,300 square feet.

Built in 1851 for Rufus Littlefield, mason, **64 Dane Street*** is a handsome end gable Italianate house that is particularly noteworthy for its encircling verandah that appears to be original. Here, the porch posts have the appearance of flat, free-standing, two-dimensional pilasters enlivened by open rectangular panels. Still extant between the posts are slat-work railings. The location of the front door suggests a side hall interior plan. Probably original, the front door features solid multiple panels. The front door is set off by multi-pane side lights and vertical and horizontal surrounds. To the right of the front door are tall windows with surrounds identical to those of the front door.

Built ca.1856-1857, possibly for plumber William Mills, **65 Dane Street*** ranks among the finest examples of an end gable Greek Revival house in Somerville. Particularly memorable are the proportions of the main block that impart a stateliness that sets this house apart from more modest dwellings in the area. Set off by multi-pane sidelights and a rectangular transom, the front door's location suggests a side hall interior plan. To the left of the main entrance tall windows open on to the full-length front porch. Also noteworthy is a pair of tall brick chimneys that rise from the south roof slope.

66 Dane Street* is an Italianate cottage of great charm that was transformed around the turn-of-the-twentieth century by the addition of a Queen Anne porch and attic bay. 66 Dane Street was built c.1855-1856 for James Fox, an engineer employed by American Tube Works.

A larger Dane Street LHD is highly recommended and could be easily achieved by including historic properties bordering nearby Dane Avenue. At minimum, the district should include the mid nineteenth century vernacular houses at **62, 64, 65 and 65 Dane Street**. The district might be drawn to include the following dwellings located on Dane Avenue as well as Dane Street: the end gable Italianate vernacular houses at **57 and 61 Dane Street**, the

*= Eligible for or listed on the National Register of Historic Places
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remarkably intact three-decker at **7 Dane Avenue**, the clapboard-clad Italianate end gable house bordering Hodgdon Place at **10 Dane Avenue**, the Greek Revival cottage at **13 Dane Avenue**, the mid nineteenth century vernacular cottage at **15 Dane Avenue**, the astylistic mid nineteenth century cottage at **23 Dane Avenue**, the recently restored, clapboard-clad cottage mid nineteenth century cottage at **27 Dane Avenue**.

4. Spring Hill

Spring Hill is one of Somerville's seven major hills. Scattered along its southern base bordering Somerville Avenue, the earliest residential development at Spring Hill pre-dated the Revolution. Like Ward II, the southern slopes of Spring Hill owe their development to the introduction of the Fitchburg Railroad, but for different reasons. While the Fitchburg attracted workers of modest means to live in residential enclaves near industry on the south side of the tracks, Spring Hill's development was tied to the settlement of affluent businessmen on its south slopes. These white collar professionals walked to the Fitchburg's Kent Street Station from their homes in one of the first suburban developments in the United States. In 1843, real estate agent George O. Brastow—the only realtor in Somerville at that time—hired Alexander Wadsworth, surveyor of Mt. Auburn Cemetery, to set out a modified grid pattern of streets in the area bounded by Belmont, Summer, and Central Streets as well as Somerville Avenue. Seventy-one 100'-by-50' house lots were platted and by around 1850, the south slope of Spring Hill was alive with the sounds of house construction.

The first wave of construction occurred between the late 1840s and 1860. Characterized by the construction of modest dwellings of few pretensions, the second wave commenced around 1860, accelerated after the end of the Civil War coming to an abrupt end with the nation-wide financial Panic of 1873. House construction in the neighborhood resumed around 1880, continuing as a third wave until the early 1900s. Characterized by large late Victorian houses built at the periphery of the older development; the third wave witnessed the construction of handsome Queen Anne residences bordering sections of Central and Summer Streets. Representing the fourth and final wave of significant construction, suburban houses of considerable interest continued to be built on front, back and side yards located within the borders of Brastow's suburban enclave between World War I and the Great Depression.

a. Spring Hill-Single Property Local Historic Districts

31 Porter Street* (SMV. 645), **60 Linden Avenue*** (SMV. 1201), **9 Brastow Avenue*** (SMV. 623) and **stable*** (SMV. 1157), **83 Belmont Street*** (SMV. 215), and **21-23 Elm Place*** (SMV. 1041).

Built c. 1846-1850, **31 Porter Street*** is located several blocks west of George O. Brastow's residential development on Spring Hill. This house retains a still-ample house lot complete with a stone retaining wall and mature trees. It is not difficult to envision this property when it was a country retreat. The house is a classic example of a "connected house form" (see **Big House, Back House, Little House, Barn** by Thomas Hubka). The house retains the Ionic porch columns of its encircling verandah (now enclosed) as well original entrance multi-pane surrounds and a pedimented attic.

Possibly dating to as early as 1853, **60 Linden Avenue***, like **31 Porter Street***, is built outside of the early George O. Brastow residential development west of Central Street. This small, essentially intact Italianate vernacular cottage is of interest as an unusually plain and small dwelling that was built for Michael Clancy, an Irish laborer who evidently preferred to live with his family in a then remote section of Spring Hill rather than within the more densely settled Irish enclaves bordering the Fitchburg Railroad tracks. Constructed of wood, this dwelling recently lost its front yard to residential construction.

Built during the late 1860s, **23 Elm Place** is indicative of the type of modest end gable Italianate house that was built in Somerville after the Civil War. Overlooking a quiet dead end way, the front porch with its turned elements dates to c.1900 and adds design interest to the main façade.

*= Eligible for or listed on the National Register of Historic Places
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Rising from the summit of Spring Hill and dating to the mid-1870s **9 Brastow Avenue*** is an unusually stylish and substantial example of a Second Empire residence. Dating from the mid 1870s and built for Charles Sewall, express man, this house is of great architectural significance because of its pleasing proportions, original entrance porch, elaborate window surrounds and well preserved **stable*** at the rear of the property.

Constructed during the late 1880s, **83 Belmont Street*** is a Queen Anne house that provides evidence of Spring Hill's viability as an upscale suburban enclave forty years after its initial development.

21-23 Elm Place* is set back overlooking a relatively ample hedge-bordered front yard, this house is located on the north side of the quiet cul-de-sac. 21-23 Elm Place is of interest as a modest example of an end gable Italianate house with a later (c.1890s) Queen Anne front porch. Built c. 1869-1870, this house is representative of the type of modest, vernacular dwelling that was built in established neighborhoods, as well as undeveloped sections of Somerville.

b. Spring Hill Multi-Building Local Historic Districts

Benton Road/Westwood Road Local Historic District Enlargement (*NRDIS, NRMRA – 1989) 2 Benton Road* (SMV. 1088), 28 Benton Road (SMV. 1233), and 58 Central Street (SMV.) along with the existing LHD buildings at 12 Benton Road (SMV. 19), 18 Benton Road (SMV. 18), 1 Westwood Road (SMV. 14), 2 Westwood Road (SMV. 15), 3 Westwood Road (SMV. 16), 5 Westwood Road (SMV. 1091), 6 Westwood Road (SMV. 1092), 7 Westwood Road (SMV. 1093), 8 Westwood Road (SMV. 17), 9 Westwood Road (SMV. 1094), 10 Westwood Road (SMV. 1095), 11 Westwood Road (SMV. 1096), 12 Westwood Road (SMV. 1097), 14 Westwood Road (SMV. 1098), 15 Westwood Road (SMV. 1099), 16 Westwood Road (SMV. 1100), 17 Westwood Road (SMV. 1101) and 18 Westwood Road (SMV. 1102)

Prominently sited at the corners of Benton Road **2 Benton Road*** serve as “gateway” structures that introduce the architectural treasures located further to the north along Benton and Westwood Roads. **2 Benton Road*** is a robust example of a Colonial Revival mansion whose main façade feature bowed walls flanking the center entrance.

28 Benton Road is a red brick Colonial Revival residence that provides evidence that good quality design and craftsmanship continued in the area into the late 1920s.

58 Central Street 's sophisticated Queen Anne design attests to the fact that it was originally part of the Westwood Road development of unusually stylish and well crafted residences. Built in 1894, an early owner of 58 Central Street was a Faneuil Hall Market “commercial; merchant”.

Lower Central Street/Spring Hill Local Historic District

7 Central Street* (SMV. 1163), 15 Central Street* (SMV. 1164), 29 Central Street (Dormition of the Virgin Greek Orthodox Church SMV.1165), 34 Central Street* (SMV. 1037), 36 Central Street* (SMV. 1038),

The **Dormition of the Virgin Greek Orthodox Church** has been located at **29 Central Street** since 1947. At the time, this religious society began to adapt a 1922 Elks Hall for the purposes of a religious sanctuary. The church's west wing dates to the mid 1960s while a narthex was added to the sanctuary's south wall. Further study is needed to determine how much of the Elk's Club's original fabric from the early 1920s is still extant.

An important aspect of this property's historical significance lies in the fact that its land was once the old Columbus Tyler estate of the 1850s—the former estate's 50,000 + square foot parcel represents the last undivided property of its type on Spring Hill. Tyler was the Superintendent in charge of the McLean's Asylum in East Somerville while his wife Mary worked at the institution for the mentally ill as an attendant. During Mary Tyler's childhood in Sterling, MA, the famous poem “Mary had a Little Lamb” was written about her devotion to a pet farm animal.

More immediately, the significance of **29 Central Street** is linked with the maturation of the Greek Orthodox religious community during the mid twentieth century. Greeks began to settle in Somerville around 1900 with many of these early families employed in the meatpacking plants of East Cambridge and East Somerville. Brickbottom in Ward II was host to a large concentration of Greeks who lived there during the first half of the twentieth century. The **Greek Orthodox Church** also owns the Italianate Jonathan Stone House at **7 Central Street** (ca. 1870).

Still extant to commemorate the Stone family of Spring Hill is banker Jonathan Stone's ca. 1870 house at **7 Central Street*** as well as the more stylish and substantial residence of dairy farmer Nathaniel T. Stone's at **15 Central Street***. Built during the early 1870s, **7 Central Street* (SMV. 1163)** is a solid, well-crafted example of an end gable Italianate house. Here, a rich inventory of saw-cut elements including a door hood and saw cut brackets the eaves of bays and the roof cornice illustrate why the Italianate is sometimes called the bracketed style. Set back on a still-ample lot, this house provides a fine introduction to the architectural treasures located further to the north along Central Street. The "ancient homestead" of the Stone family was once located just to the south of 7 Central Street on the site of the Dunkin Donuts on Somerville Avenue. The Stone's house was moved to Garden Court in 1869 and was later demolished.

Situated on the lower southern slope of Spring Hill **15 Central Street* (SMV. 1164)** is a large, well-proportioned and well-detailed Second Empire residence that ranks among the finest example of its type in Somerville. Still intact from its 1869 construction is a handsome front porch, well-molded window surrounds and the slate shingles of its mansard roof.

Situated on the steep upper slopes of Spring Hill, **34 Central Street*** was built in 1904-1905. Architecturally it is a solid, robust hybrid of the Queen Anne and Colonial Revival styles. The Colonial Revival is the predominant style by virtue of the main facade's highly symmetrical fenestration and Tuscan Revival columned front porch. The Queen Anne style, however, is evident in the polygonal bays and oriels of the first and second stories, respectively. Also typically Queen Anne is the use of clapboards at the first story and wood shingles at the second story. 34 Central Street was built for Maria and William O. Thierry, a traveling salesman. Construction of this house illustrates the trend towards subdivision of substantial estates that occurred in the Summer and Central Streets section of Spring Hill during the 1890s and early 1900s.

Built in 1891-1892 for Edward F. Cox, one of Somerville's leading late nineteenth century real estate agents, **36 Central Street*** retains integrity of siting, form and porch elements, if not original fabric. Although original fabric has been altered, it is the towered Queen Anne form of this house that is of primary interest. In addition, much of this property's interest lies in several man-made landscape elements that survive from the 1890s, including: the front yard's stone retaining wall and low granite posts, granite front steps, as well as remnants of an ornate cast iron fence along the southern edge of the property.

Atherton Street Local Historic District Enlargement

12 Harvard Street* (SMV. 1047), 53 Atherton Street* (SMV. 1032), 54 Atherton Street* (SMV. 1033), 55-57 Atherton Street* (SMV. 1034) and 18-20 Spring Street* (SMV. 1061), along with the six existing LHDs: 25-35 Atherton Street (SMV. 70), 36 Atherton Street (SMV. 93), 40 Atherton Street (SMV. 92), 58-60 Atherton Street (SMV. 90), 61 Atherton Street (SMV. 1035), 15 Spring Street (SMV. 89).

Clad with weathered clapboards, **12 Harvard Street*** ranks among the finest examples of the Greek Revival style in Somerville. Built in 1850, this end gable house, with its multiple side ells is of considerable architectural interest. Early owners included William Bradford, a merchant tailor whose business was located for a time in Boston's Old State House before it became a museum. Alexander H. Weld, another early owner, was a Boston-based purveyor of luxury goods such as wines, liquors and cigars.

Built around 1850 for Boston varnish dealer and early railroad commuter Artemas Rogers, **53 Atherton Street*** is one of the original houses built within the George O. Brastow's residential development that was platted in 1843. **53 Atherton Street*** is noteworthy as an intact, end gable Greek Revival house that has survived with its original clapboard sheathing intact. Around 1900, a handsome Colonial Revival verandah was added to the southeast corner of the house. The porch addition has only enhanced the house's appearance. The two-story ell at the rear of the main block is undoubtedly original to ca.1850. The house retains several granite fence and hitching posts that appear to date to the 1850s.

Exemplifying a well-detailed end-gable house with a side hall interior plan is the Late Italianate house at **54 Atherton Street*** in the Spring Hill neighborhood. Built ca.1880, this house retains its original porch elements, double doors, and cornice-headed window lintels. The house represents the work of local carpenter John O. Frost. He may have been responsible for some of the residential construction that occurred in this residential enclave during the mid-nineteenth century. For decades, Frost lived next door in half of the large double Greek Revival house at 46-48 Atherton Street* and evidently retired to **54 Atherton Street*** around 1880.

Dating to 1916, **55-57 Atherton Street*** represents a late addition to the neighborhood. Built during the fourth wave of house construction on Spring Hill (1910-1930), this two-family house boasts an unusually extensive inventory of Craftsman, Colonial Revival and Queen Anne elements. By the 1920s, this residence was home to Bertolami family members of Somerville's early Italian community.

Overlooking the distinctive curve of Spring Street, as it ascends the south slope of Spring Hill, the ample house lot at **18-20 Spring Street*** provides memorable setting for a ca.1850 romantic cottage that was joined to its barn around 1890. The barn subsequently was encased in an encircling two-story ell. The house's third owner, Michael Moran is of interest as a Boston marble dealer who fashioned marble steps for the porch of the cottage component around 1890.

Harvard Place/ Harvard Street/Monmouth Street LHD Enlargement

10 Harvard Place* (SMV. 1043), **14 Harvard Place*** (SMV. 1044), **38 Harvard Street*** (SMV. 1054), **3 Monmouth Street*** (SMV. 1056), **10 Monmouth Street*** (SMV. 1058), **17 Monmouth Street** (SMV. 1105), along with the existing LHDs 1-3 Harvard Place (SMV. 97), 9-11 Harvard Place (SMV. 96), 23-25 Monmouth Street (SMV. 94), 31-33 Monmouth Street (SMV. 95)

The nearly identical ca.mid-1860s **10 and 14 Harvard Place** represent contiguous cottage scale dwellings of considerable charm. Situated on still-ample lots on the south slope of Spring Hill, these cottages rest atop high brick basements that are a full story below the grade of the street. In addition to their siting, these houses are of interest because of the pleasing proportions of their main blocks and the graceful bell cast profiles of their mansard roofs.

38 Harvard Street* is of primary interest because of its compact form and especially for the robust proportions of its intersecting gambrel roof. Although sheathed in vinyl siding, the form of the Queen Anne/ Shingle Style house at 38 Harvard Street retains integrity of siting and especially of form. Indeed the compact, gambrel-roofed volume is of primary interest here. The house rises a single story from a brick basement to a massive, one-and-one-half story gambrel roof. The great width of the gambrel end walls and the contrasting shapes of the dormers with their clipped gables and steeply pitched gable roofs lend considerable interest to the building.

3 Monmouth Street* was built c.1896-1898, for draughtsman Belvin T. Williston. Prominently sited at the northwest corner of Monmouth and Central Street, this towered Queen Anne house provides a fine introduction to the mid- to- late nineteenth century residential enclave bounded by Somerville Avenue, Belmont Street, Summer Street and Central Street. 3 Monmouth Street is a key component within both the Central and Monmouth Street streetscapes. This substantial Queen Anne house was a product of the building boom that transformed Somerville's estates on Winter, Prospect and especially Spring Hills during the 1890s. The once large mid nineteenth century

estates were subdivided into still-large lots during the period of 1890-1910. During that time the city's population rose from 40,152 in 1890 to 77,236 by 1910.

10 Monmouth Street* is situated on Spring Hill's steep southeastern roof slope, near the eastern entrance to Monmouth Street. **10 Monmouth Street*** represents an interesting hybrid of the Queen Anne, Shingle and Colonial Revival styles. Built in 1894, this house is also noteworthy for its excellent state of preservation and the high degree of care given to its landscaping. **10 Monmouth Street***'s restless, asymmetrical massing stands in marked contrast to the boxy, yellow brick modernity of the hospital next door to the east, as well as the rectangular Colonial Revival residence across the street, to the north, at **17 Monmouth Street**.

Built c. 1896-1897, **17 Monmouth Street**, despite a mid-twentieth century ell addition to its main facade's first story, is a mansion-scale residence that still manages to convey its architectural significance as one of the most sophisticated Colonial Revival designs built in Somerville. This mansion-scale house is of particular interest for its variety of windows shapes, as well as the richness of its ornamental elements. This house has significant local historical associations with Leon M. Conwell, Mayor of Somerville during the late 1920s and editor of the **Somerville Journal** for much of the first half of the twentieth century. Mr. Conwell was the third owner of **17 Monmouth Street**. The first owner was John E. Pushee, brush manufacturer who commuted to his business at 3 Randolph Street in Boston.

Spring Street LHD Enlargement

31-33 Spring Street* (SMV. 1065), **34 Spring Street*** (SMV. 1066), **38 Spring Street*** (SMV. 1069), **42 Spring Street*** (SMV. 1070), **44 Spring Street*** (SMV. 1071), **46-46 A Spring Street*** (SMV. 1073), **50 Spring Street*** (SMV. 1075), **54 Spring Street*** (SMV. 1076), with the existing LHDs at 47 Spring Street (SMV. 1074) and 49 Spring Street (SMV.88)

Representing the longest street within the original George O. Brastow residential enclave, Spring Street retains a rich, although often altered inventory of mid nineteenth to early twentieth century suburban residences that ascending Spring Hill uninterrupted from **34 Spring Street*** on the south to **54 Spring Street*** on the north. Over time, some of the once generously proportioned house lots have been reduced in size by the construction of later houses on side lots. Despite a few intrusions and the creation of an asphalt paved parking lot at the northeast corner of Spring and Summer Streets, this district, to a great degree, has maintained its mid nineteenth century appearance.

The west side of Spring Street, between **34*** and **54 Spring Street*** boasts an impressive expanse of mostly mid nineteenth century houses situated on still-ample lots. Also included in this linear district is **31-33 Spring Street***, which is located on the eastside of this thoroughfare. This red brick rectangular house was built for and probably by local contractor J. J. Jaskun during the mid 1920s. Particularly noteworthy are the arched loggias at the main elevation's two story front porch. This house speaks to Spring Hills continuing viability as a suburban enclave until as late as the mid 1920s.

Much of Spring Hill's identity as a mid nineteenth century rural romantic enclave is dependent on the continued presence of this pair of originally identical Mansard villas at **34** and **26 Spring Street**. Only **34 Spring Street*** retains its original cupola. Built c. 1852-1856, both houses are characterized by distinctive L-shaped forms and retain full-length porches and Italianate saw cut brackets. Italianate saw-cut brackets still adorn the cornice of these residences. Early residents of **34 Spring Street*** included a sea captain, machinist and painter, as well as purveyors of lumber, varnish, and the like. By the mid-1880s, Herbert Hodgdon, one of the early bicycle dealers of the Boston area lived here. **38 Spring Street***'s first owner was Ezra B. Robinson, machinist. By 1865, Henry M. Bird who was employed by a Cambridgeport iron foundry lived here.

Situated on the steep south slope of Spring Hill, **42 Spring Street*** is an altered, albeit still interesting late 1840s Greek Revival residence. **42 Spring Street*** is essentially a substantial cottage with a main block that rises a single story to a one-and-one-half story gable roof. The house was built c.1845-1850 for and possibly by Charles F. Pond a

local painter/ builder. By the mid-1890s J. Orlin Hayden, manager of the *Somerville Journal*. and Middlesex County political figure.

Although drastically altered in terms of form and materials, **44 Spring Street*** still manages to convey a modicum of its original glory as the picturesque Italianate villa retreat of prominent late nineteenth century Somerville families. Built in 1868 and rising from the steep upper slopes of Spring Hill, this house is noteworthy for its stepped street elevation and well-proportioned intersecting hip roofs. The house's first owner was silver plater Amos D. Carlton.

44 Spring Street's* best-known occupant was second owner George O. Proctor, a successful entrepreneur, distinguished war veteran, and politician. He was a partner in Proctor Brothers, one of the largest hay and grain dealerships in the Boston area. A veteran of the Civil War, he served with distinction in Massachusetts Company E, Sixth Regiment. Proctor was elected to the Somerville Common Council in 1887 and 1888 and was elected a member of the State Legislature in 1892. While in the legislature, he served on the Committee of street railways (at a time in the early 1890s when electric trolley lines were being thrust out to virtually every corner of the Boston area and played a hugely significant role in the development of Somerville). So highly regarded was George O. Proctor that his biography and a photograph of **44 Spring Street** was included in Edward A. Samuel's **Somerville Past & Present** (1897).

Set back facing a picket fence-enclosed front yard, **46-46 A Spring Street*** was moved from an undetermined location to Spring Street ca. 1926-1927. Probably built during the early 1900s, this two-family house blends Queen Anne fabric with a Colonial Revival front porch. At first glance the house's end gables, with their return eaves, suggests a possible mid-nineteenth century date of construction. The proportions of the main facade, however, are wider than that of a typical c.1850s Italianate house. In addition, other clues to the house's probable early 1900s date of construction are the deep, six bay side walls. The concrete block foundation of the house provides the major clue that the house has been moved (along with the knowledge that as late as 1900, Somerville Atlases do not show a building on this site).

Situated on the upper slopes of Spring Hill, **50 Spring Street*** together with the adjacent **54 Spring Street*** are similarly massed cottages that date from the earliest phase of George O. Brastow's Spring Hill residential development. Together with such landscape features as the mature fir trees, these unpretentious ca.1850 vernacular cottages with their pairs of steeply pitched gables at their street elevations provide a glimpse of mid-nineteenth century Spring Hill. Difficult to categorize stylistically until recently when a post card depicting Carpenter Gothic trim came to light, polygonal bays hold to the influence of the Italianate style. The first owner/ occupant of **50 Spring Street*** was Moses H. Freeman, blacksmith, who had this house built around 1850. The second owner, Edward S. Daniels started out as a boarder at "Mr. M. H. Freeman's" during the late 1860s. By 1876, Mr. Daniels owned **50 Spring Street***. He was apparently a well-educated and sophisticated gentleman, listing his occupation in late 1860s and 1870s Somerville City Directories as "piano tuner" and "teacher of English, Italian and singing."

54 Spring Street* exemplifies a type of modest, rural romantic cottage that began to appear in America's first suburbs after 1840. Built ca. 1850 and currently sheathed in vinyl siding, **54 Spring Street** is composed of three one-and-one-half-story structural components, including a main block, rear ell and a former barn. This cottage's tall windows and paired of steeply pitched gables at the street elevation nod to the Greek Revival and Carpenter Gothic styles, respectively. The house was completed shortly after James Clark of Boston, gentleman, paid Edward Denny of Barre in Worcester County, MA, \$500 for an undeveloped parcel of land. The house remained under Clark family ownership until September of 1865. By 1890, Amos L. Proctor a provisions dealer who worked for E. R. Lowell & Company grocers (51 Washington Street, Somerville) owned this house.

Upper Summer Street/Spring Hill Local Historic District Enlargement

154 Summer Street* (SMV. 1077), **170 Summer Street*** (SMV. 656), **174 Summer Street*** (SMV. 1083), and **176 Summer Street*** (SMV. 1084) added to added to the existing LHDs at 151 Summer Street (SMV. 208), 152 Summer Street (SMV. 98)

Extending westward from **154 Summer Street** as far as **176 Summer Street** this proposed linear historic district is composed of noncontiguous residences. Forming the northern edge of the Spring Hill neighborhood, Summer Street is bordered by scattered examples of late nineteenth century housing that are for the most part stylish, substantial and situated on still-ample lots. This march of primarily Queen Anne residences dating from 1870 to 1900 is interrupted by the presence of large and mid-sized apartment buildings.

Built in 1890, **154 Summer Street*** is a solid, compact example of a Queen Anne residence, complete with a circular tower at its northeast corner noteworthy for its pleasing proportions and memorable massing. This house was part of an unbroken expanse of stylish and substantial late nineteenth century residences that extended from Central to Spring Streets. The construction of two large apartment buildings during the 1910s and 20s, resulted in the loss of George O. Brastow's Greek Revival mansion and disrupted the flow of single family homes. The first owner of this house was Edward F. Cox a major late nineteenth century Somerville real estate agent and developer. By 1900, the Polsey family of wholesale confectioners lived here.

Built around 1870 for a Boston "designer" **170 Summer Street*** is of optimum interest because of a felicitous combination of siting, form, elements. Particularly noteworthy is its handsome entrance porch at its east wall. Together with mature trees, this house provides a glimpse of a post Civil War commuter's residence.

At some point during the mid twentieth century, modern brickwork obscured **174 Summer Street****'s original wood shingles that sheathed the first story. Nevertheless, the building still echoes the compact form and second story fabric and elements still evident at **176 Summer Street***. Indeed, this house ranks among the finest, most intact examples of the Queen Anne style in Somerville.

.5). Central Hill

Central Hill, along with Prospect Hill hosted an encampment of patriotic troops lead by Generals Washington and Putnam. The construction of the High School in 1852 (later adapted for reuse as the Town Hall) focused attention on this section of the City, although house construction in the area lagged until after the Civil War.

a. Central Hill Single-Building Local Historic Districts

167 Highland Avenue* (SMV. 360) and **61 Putnam Avenue** (SMV. 1235)

61 Putnam Avenue was built during late 1860s and is the most intact of a trio of once identical houses on contiguous lots. Still extant behind the house is a substantial late nineteenth century stable. The house is noteworthy as a solid, well-crafted example of an Italianate center entrance house. Typically Italianate are the polygonal bays that flank the entrance along with the low pitched center gable that is seen on houses of the 1850s and 1860s scattered around the City. The house's first occupants were Lucy M. and Frances S. Dyer, pension agent.

Possessing a generously proportioned rectangular form, **167 Highland Avenue*** is a Colonial Revival residence of considerable style and substance. Still intact are numerous elements that date to its 1899 construction including the oak front door, leaded glass sidelights, porch elements and more. In addition to its design merits and the fact that it was designed by the architectural firm of Loring and Phipps, this house has historical associations with George S.

Lovejoy, a successful Boston businessman who operated a cold storage concern and was active in the civic and social life of Somerville at the turn-of-the-twentieth-century.

b. Central Hill Multi-Building Local Historic District

Highland Avenue at Trull Lane LHD Enlargement

125 Highland Avenue* (SMV.122) with existing 130 Highland Avenue (SMV. 121)

Perched atop Central Hill is the former Universalist Church at **125 Highland Avenue* (SMV.122)**. Built between 1916 and 1925 from designs provided by the great Boston architect Ralph Adams Cram, this ecclesiastical edifice is designed in the Romanesque Revival style rather than Cram's signature Neo Gothic mode and for that reason, alone, the building is of interest. Together with the Hartwell and Richardson-designed Unitarian church across Highland Avenue, this stucco-parged and towered building provides a fine introduction to the municipal buildings located further to the east.

c. Winter Hill

Winter Hill boasts two eighteenth century houses that are still extant in the Winter Hill area: the Oliver Tufts House (1714) on Sycamore Street near the Sycamore Street rail road bridge and the Adams-Magoun House atop Winter Hill that dates to the early 1780s. These houses have been inventoried in previous surveys.

Unlike Spring Hill where first intensive development dated to the mid nineteenth century, development on Winter Hill lagged until after the Civil War with house construction beginning in earnest after 1880. Incorporated as a city in 1872, Somerville's population reached 55,000 by 1896. Thanks, in part to the introduction of the electric trolley around 1890, there was a great demand for housing on Winter Hill and elsewhere in the City. Over fifty percent of the City's housing was built between 1890 and 1910. Somerville experienced its last residential building boom during this time but it was not confined to single-family houses as the earlier residential development had been. With the introduction of the two-family house and the triple-decker, the earlier pattern of single-family houses on well-spaced lots began to disappear. Large estates were split up during the 1890s and early 1900s and extensive subdivisions were developed for two-family houses. This changing pattern of development is evident in the wide range of types and styles of buildings dating from this era.

a. Winter Hill Single-Building Districts

193 School Street (SMV. 1238), 237 School Street (SMV. 105), 50 Sargent Street (SMV. 1237), 29-33 Sargent Avenue (SMV. 1236), 41 Bartlett Street* (SMV. 1152)

Near the southeastern foot of Winter Hill, **193 School Street** is the mansard house that mustard and spice built. One of eight houses built by the Charlestown-based Stickney and Poor Spice Company, this house is a noteworthy example of ca, 1870 middle class housing. By the 1890s, number 193 was the home of Nathaniel T. Babb, a salesman who commuted to work on Commercial Street in Boston. William Preble Jones in **Somerville Fifty Years Ago** noted that Babb's oldest daughter, Evelyn, married George H. Dresser, one of the early "high officials" of the New England Telephone Company. Another daughter married Emery Smith, son of Hiram D. Smith "one of the city fathers."

Architecturally, **237 School Street*** is a noteworthy example of late 1860s center gable Italianate design. Around 1900 one of the most ornate Queen Anne porches in Somerville was added to the main façade. Built on speculation by two coal dealers, the house's original owner was a retired sea captain.

50 Sargent Street is a solid, well-crafted example of an L-shaped Italianate side hall plan house. Also noteworthy is its substantial barn at the rear of the property. Dating to the early 1870s, this end gable house retains its original door hood as well as bracketed roof eaves. The house probably represents the work of local contractor Peabody Simmons who was the house's first owner.

Home to generations of workers who made important contributions to Somerville's economy, **29-33 Sargent Avenue** was built around 1880. This wooden Mansard row symbolizes Somerville's march towards urbanity after its incorporation as a City in 1872. This three-unit structure is a major Winter Hill landmark by virtue of its siting at the distinctive bend on Sargent Avenue.

Located to the east of Magoun Square and completed in 1894 by the contracting firm of Williams Brothers, **41 Bartlett Street*** is of considerable design interest because of its distinctive, towered form, Colonial Revival front porch and broad, and typically Queen Anne gable. The centerpiece of a neighborhood of fairly substantial late nineteenth century residences, this house ranks among the finest examples of its type in Somerville.

b. Winter Hill Multi-Building Districts

St. Anne's Roman Catholic Church Complex Local Historic District

399A Medford Street (SMV. 1210), 399 Medford Street (SMV.1211), 50 Thurston Street (SMV.1259), 52 Thurston Street (SMV. 1260) and 58 Thurston Street (SMV.1261).

Winter Hill's St. Ann's Roman Catholic religious society was organized as early as 1877 with most of its parishioners drawn from the City's Irish Catholic community. Over time St. Anne's has been a major focal point for the spiritual, educational, social and charitable life of the Winter Hill Community. Currently St. Anne's serves as a house of worship for Catholics drawn from the Italian, Portuguese, and Brazilian as well as Irish communities.

St. Anne's was an off shoot of St. Joseph's Roman Catholic Church at Union Square. St. Joseph's was completed in 1874 and seven years later the first St. Anne's Roman Catholic Church was built on Thurston Street (now serving as **St. Anne's Parish Hall at 50 Thurston Street**). The Parish Hall was the first St. Anne's—a country Victorian chapel that partially burned in 1894. Almost immediately the first St. Anne's was re-built, retaining its original elaborate entrance treatments until the building was vinyl-sided around 1970.

The second **St. Anne's Roman Catholic Church** was built in 1897 at **399A Medford Street** from designs provided by Thomas Houghton who had been a partner in Keeley and Houghton. During the second half of the nineteenth century Patrick C. Keeley was the leading Roman Catholic religious building specialist in the northeastern United States. Further research is needed to determine if Keeley had a hand in St. Anne's preliminary design before he died in 1896. Houghton's red brick Romanesque Revival church stands next to **St. Anne's Rectory at 399 Medford Street (1885)**. Although sheathed in vinyl siding enough remains of its robust, cupola-topped form and ornamental elements to allude to its original Queen Anne/ Stick Style glory.

At the rear of the church and rectory, this property encompasses three buildings, including **St. Ann's Parish Hall**, red brick 1910s Tudor Revival **St. Ann's School (1916)** at **52 Thurston Street** and the Tudor Revival **St. Ann's Convent** (late 1920s) at **58 Thurston Street** that served until very recently as the headquarters of the Haitian Coalition. For many years the convent housed the Sisters of St. Joseph who were the teaching staff of the school next door.

Winter Hill Local Historic District Enlargement

55-63 Adams Street* (SMV. 144), Temple B’nai Brith, 201 Central Street (SMV. 1166) and existing LHDs, 392-400 Broadway (SMV. 334, 1023, 1024) and 192-200 Central Street* (SMV. 131) along with the Winter Hill Congregational Church* (SMV. 134) at 404 Broadway.

Situated at the top of Winter Hill, these rowhouses were constructed by prominent developer Cutler Downer. He was a partner in the State Street Boston customs house brokerage firm of Stone and Downer. The firm reportedly had the first commercial telephone in the world in 1877. The Downer House still stands in all its Second Empire glory a few blocks away at 170 Central Street.

Existing LHD properties in the Local Historic District include **392-400 Broadway***, Second Empire double houses built in 1874, as well as the masonry Mansard style rows developed by Downer around 1880 at **192-200 Central Street*** and **55-63 Adams Street***. **55-63 Adams Street*** shares the sophisticated interpretation of the Mansard style that Cutler-Downer imbued in all his properties.

The **B’Nai Brith Synagogue at 201 Central Street* (SMV.1166)** was built in 1919-1925 to serve as a house of worship for Jews of Somerville and surrounding cities and towns. Representing an outgrowth of a Jewish religious education society founded in 1903, the temple’s design was provided by the noted Boston apartment building specialist Samuel S. Eisenberg. At B’nai Brith, Eisenberg created one of the finest examples of a Byzantine Revival style house of worship in the Boston area.

7. Ten Hills (Area)

The Ten Hills section of Somerville, between Winter Hill and the Mystic River is historically significant as the site of a farm owned by Puritan leader and Boston founder John Winthrop. The land remained in the hands of Winthrop descendants until the early 1730s when the farm passed to Robert Temple and then through a series of wealthy owners until Colonel Samuel Jacques acquired the property in 1832. By the mid nineteenth century Jacques and his sons had a major brick yard in this part of the city. The destruction of the 1730s Temple mansion prompted historian Samuel Adams Drake to write about the history of Ten Hills.

a. Ten Hills Single Building LHD

66 Fellsway West (SMV. 1183).

Organized as a religious society in 1909, **Christ Episcopal Church at 66 Fellsway West (SMV.1183)** was built in two stages in 1914 and 1926-1928. The church’s south wing represents the original, chapel-scale church designed by Lynch Luquer in 1914. This charming stucco -troweled Gothic Revival church achieved its present appearance upon the completion of the sanctuary in 1928. The sanctuary represents the work of Charles C. Coveney, nationally prominent Episcopal layman and architect of the basilica of the Church of Christ Scientist in the East Fens section of Boston (1906). Some of the Victorian era interior furnishings and lighting fixtures are said to have originally resided within St. Thomas Episcopal Church at Union Square and Emmanuel Episcopal Church (demolished) on Spring Hill.

Ten Hills Multi-Building LHD

St. Polycarp’s Roman Catholic Church Complex Local Historic District **100 Temple Street (SMV. 1249) and 114 Temple Street (SMV. 1258)**

Initially designated a “mission church” sponsored by **Saint Ann’s Roman Catholic Church (399 Medford Street, SMV.1210)** in 1921, **St. Polycarp’s Roman Catholic Church at 100 Temple Street** was built between 1927 and 1933. The church shares a triangular lot with a rectory built in 1927-1933. Both church and rectory are constructed of buff brick with cast stone trim. The church is a fine example of the Romanesque Revival style. The important Boston architectural firm of O’Connell & Shaw designed St. Polycarp’s Roman Catholic Church.

Set amidst landscaped grounds, **St. Polycarp's Rectory** at **114 Temple Street** is located behind the church on the north side of the property. Designed by an unidentified architect, the rectory with its symmetrical fenestration, window lintels and entrance surround alludes to the Colonial Revival or more specifically the Georgian Revival style.

8. Hinckley Street/Magoun Square

The Hinckley Street/Magoun Square neighborhood in its entirety should eventually be designated a Local Historic District and/ or National Register District noteworthy for its collection of workers housing dating to the second half of the nineteenth century. The Hinckley Street neighborhood is truly a case of the whole being greater than the sum of its parts. Bounded by Magoun Square to the north, Lowell Street to the east, the Boston and Maine Railroad tracks to the south and Charles E. Ryan Road to the west, this well-defined area possesses an extremely interesting collection of modest dwellings constructed for workers, dating from 1850 to 1900, with the majority of the houses dating to the late 1860s to ca.1900. The shape or form of these dwellings is of primary interest, both in and of themselves and especially as they relate to each other within what is essentially a densely settled urban village. These buildings are strong physical evidence of workers housing and the changes overtime that such buildings underwent. Future study should include a detailed survey of the worker's cottages in the Hinckley Street Area between Lowell and Hinckley Streets and between Fisk Avenue and Wilton Street –MBTA Railroad. A broader inventory of the worker's cottages in this crucial neighborhood is needed to assess potential LHD considerations before current real estate pressure from the MBTA Green Line expansion alters the historic character of the area.

The history of the Hinckley Street Area was built upon a series of residential subdivisions, each more densely developed than the last, laid out between 1851 and 1897. These subdivisions transformed the area from an open suburban tract before the Civil War to a compact urban neighborhood by 1900. The first subdivision was platted in 1851 along the Boston & Lowell (MBTA) Railroad north along Lowell Street to a line just south of Fiske Avenue by Melvin and Wood of Cambridge that includes Wilton Street, Appleton Street (now Richardson Street), and Lawrence (now Hinckley) Street. This area was originally intended as a commuter railroad suburb with houses of substantial size, of which three were built in 1851. Two early houses included: **326-328 Lowell Street (SMV. 1275)** and **5-7 Lowell Terrace (SMV. 1276)**, now moved back from its original site at 356 Lowell Street.

c. Hinckley/Magoun Single Building Local Historic Districts

282 Lowell Street (SMV. 1272), 326-328 Lowell Street (SMV. 1275), 342 Lowell Street (SMV.1209), 28 Nashua Street (SMV.1278).

Built in 1851, **326-328 Lowell Street** ranks among the first houses built in the Hinckley-Magoun neighborhood. It is an early example of plain Italianate double house built on the oldest street in the neighborhood. Lowell Street is one of ten Colonial era range ways set out to provide access to the farms of the hinterlands from major east-west highways such as Broadway and Somerville Avenue. The house follows a traditional two-story, five-bay plan, with a paired center entrance. About 1910, the house remodeled as a tenement with a two story front porch added to the façade.

Located near the Lowell Street Bridge over the Boston and Maine Railroad Tracks, and dated 1874-1875 by deed research, the Italianate cottage at **282 Lowell Street** stands with its end gable facing the street. Built for a laborer, this modest dwelling shares a tight lot with another house not considered as part of the LHD.

A rare example of a Hinckley Street area workers cottage built prior to the late 1860s is **342 Lowell Street**. Essentially intact, this center -hall plan Italianate cottage was built in 1861-1862. The house provides a physical link with Somerville during the Civil War when house-building, more often than not was held in abeyance until after the end of the War.

The oldest house in the Hinckley-Magoun neighborhood, **28 Nashua Street** is a rare Somerville example of a center hall Federal vernacular residence. Moved to its Nashua Street lot during the mid 1870s, a careful study of mid nineteenth century maps suggests that the house originally stood on Cedar Street. The house's form, low hip roof as well as interior elements suggest a construction date of ca. 1800

d. Hinckley/Magoun Multi-Building Districts

Lowell Street at Nashua Street Local Historic District Enlargement

308 Lowell Street (SMV. 1274) and existing 302 Lowell Street (SMV. 337)

A third subdivision was created in 1873 within the earlier 1851 area and included new house lots on Nashua Street. This area was then developed with Italianate Style houses on Lowell Street such as including: **308 Lowell Street (SMV. 1274)** and the existing LHD at 302 Lowell Street (SMV. 337). Built in 1875-1876 for laborer William McGrath, **308 Lowell Street (SMV. 1274)** is noteworthy as a post Civil War example of a side hall plan Italianate lot. Situated on a corner lot, the building sets the tone for the modest workers housing located further to the west along Wilton Street and north along Lowell Street.

Henderson Street Local Historic District

10 Henderson Street (SMV. 1264), 13 Henderson Street (SMV. 1265), 21 Henderson Street (SMV. 1266), 22 Henderson Street (SMV. 1267), 23 Henderson Street (SMV. 1268)

Of all the streets in the Hinckley-Magoun neighborhood, Henderson Street is perhaps the thoroughfare with the greatest antique charm. The appeal of this street lies in its narrow width and densely built-up streetscapes of similar (originally identical) houses. Here and there unusually ample lots or deep set backs will underscore the exhilarating lack of conformity evident in this neighborhoods streetscapes. Over time, skilled workers of Irish, English and German heritage lived on this street. An L-shaped node of houses on Henderson Street, near Wilton Street is of interest because two of the buildings represent the work of Somerville builder Jacob W. Wilbur who built around a dozen of these houses around 1890 for the Winter Hill Land Company.

The lots were quickly filled with tract houses built by Jacob W. Wilbur. Designed in simplified Queen Anne style, these Wilbur-built houses include **10 Henderson Street** and **13 Henderson Street**. Since its recent rehabilitation, **10 Henderson Street** may be viewed as a model for how the other houses might look after a sensitive transformation. This house, like ten others on this street, was built in 1890 by contractor Jacob W. Wilbur for the Winter Hill Land Company. The Wilbur-built houses provide a fascinating glimpse of a late nineteenth century tract development of modest houses. **10 Henderson Street** follows a side hall cottage plan of one and a half stories on a field stone foundation. The house is very plain Queen Anne as seen in the gable barge board with turned ends and in the exposed gable rafters. The façade was remodeled in the late 1940s—at that time the original clapboards were replaced with wood shingles and a parlor bay window was extended to the porch. Fortunately, the original and highly unusual fish-scale shingle covering at the basement was spared during this later remodeling. **10 Henderson Street** was originally owned by John Zweireltes, a Boston tailor. Situated diagonally across the street from 10 Henderson Street, **13 Henderson Street** ranks among the best preserved of the cottages built by Jacob W. Wilbur for the Winter Hill Land Company. Constructed in 1890, the house follows a side hall cottage plan of one and one half stories. This plain Queen Anne dwelling retains its original porch location. Wood shingles replaced original clapboard fabric at an undetermined date. Frank J. Corey, streetcar motorman, was this cottage's original owner.

The Wilbur-built **21 Henderson Street** follows the formula seen within this tract development: a small side hall plan of one and one half stories is nominally Queen Anne. Changes to fenestration are in evidence, vinyl siding has replaced original clapboards and the front porch has been enclosed—despite these alterations, the basic form and siting remains in tact. French Canadian families occupied this house after 1900.

22 Henderson Street tells a very different story from the Wilbur-built houses on this block. Built in 1897 at the very end of the Hinckley-Magoun area's development, this two-and-one-half story building with its steeply pitched roof towers over the other buildings on the block. Exhibiting elements of the (very) Late Italianate as seen in the first story polygonal bay and return eaves of the end gables, the Colonial Revival is referenced in the treatment of the dormers. Neighborhood tradition insists that this building was used as a boarding house for Boston and Main Rail Road workers and others. Thomas Kennedy, driver was an early owner of this property.

23 Henderson Street was built by Jacob W. Wilbur for the Winter Hill Land Company in 1890. The first owner, John G. Bezanson was probably its builder and an employee of Wilbur the contractor. He was a carpenter who lived here during the 1890s and early 1900s. Later occupants included a widow, a laborer and cannery workers. The house, like the other Wilbur-built cottages follows a side hall cottage plan.

Hinckley Street/Fiske Avenue Local Historic District

23 Fiske Avenue (SMV. 1263), 25 Fiske Avenue (SMV. 1184), 37 Fiske Avenue (SMV. 1185), 8 Hinckley Street (SMV. 1202), 12 Hinckley Street (SMV. 1203), 16 Hinckley Street (SMV. 1204), 23 Hinckley Street (SMV. 1269)

The L-shaped LHD at the northeast corner of Hinckley St. and Fiske Avenue are located near the northern entrance to the neighborhood, just to the south of Magoun Square. These six houses constitute both a fine introduction to the Hinckley –Magoun neighborhood and illustrate the variety of forms located within the area bounded by Broadway, Lowell Street, the Boston and Maine Railroad tracks and Charles E. Ryan Road. Characterized by relatively ample lots, **25 Fiske Avenue's** side yard is unusually ample, having the appearance of a small park. The houses of this node range from a modest cottage to an unusually stylish Mansard style house and were built between 1866 and 1886.

Situated near the head of Hinckley Street, **8 Hinckley Street** strikes a deceptively high style note in an area noted for the simple, unadorned vernacular volumes of its modest houses. Here, the design is Mansard Style with a second story highlighted by pedimented dormers. Curiously the house rests on a concrete block basement of ca. 1925 although there is nothing to indicate that the house was moved to this location. The house's lot was part of the original Hinckley Street subdivision of 1866 by Samuel Hinckley for local laborers. The Hinckley house lots were carved from the old Magoun estate that once covered much of Winter Hill. The house's original owners were Fannie and Joseph Hobbs, teamster.

Built in 1869-1870, **12 Hinckley Street** is of design interest as a compact Italianate cottage whose appearance has been enhanced by late nineteenth century additions. For example, a small Colonial Revival front porch was apparently added at the same time as the broad, generously proportioned one-story bay at the façade gable. In addition a side porch of great charm from ca. 1890 exhibits turned posts with spandrel brackets. The house was built for a Maitland Osbourne who almost immediately sold it to Cyrus S. Peters. From 1890 through 1925, the house was owned by Mathew C. Ring, a Boston salesman.

Like so many of the houses in the Hinckley/Magoun neighborhood, **16 Hinckley Street** the basic rectangular, gable-roofed form is of primary interest along with its siting, possessing a deep set back from the street, the reason for the odd placement of this house stems from the fact that **37 Fiske Avenue** was originally located here until 1886. At that time it was moved to its present location at the northeast corner of Hinckley Street and Fiske Avenue. The house follows an Italianate side hall plan of two stories with the end gable facing the street. The front porch is likely original to number 16's 1886-1887 construction. Susan M. and Patrick Kane, a Boston salesman, were the first owner occupants of this residence.

23 Hinckley Street's origins lie in a second subdivision that was laid out over part of the Magoun family's farm in 1866. Located south of Medford Street and Broadway and extending as far as Fiske Avenue, this area was first

developed for local laborers. Workers cottages such as 23 Hinckley Street and **37 Fiske Avenue** were extant by 1869.

Although moved to the site and re-sided **37 Fiske Avenue** is of great architectural value as one of the earliest nineteenth century workers cottages in the Hinckley Street district. Noteworthy for its traditional Federal form on a corner lot, this cottage was built in 1866-1869. The house follows a five-bay cottage plan with a traditional center entrance. The Italianate bay at the west gable provides clues to its true vintage. Striking a decidedly Federal note is the south roof slope's off center dormer with its very Federal proportions.

25 Fiske Avenue is an Italianate, cross-gable cottage of ca. 1871-1874. Rising a single story from a brick basement, return eaves are in evidence at the gables. At the street elevation, a typically Italianate polygonal bay projects from the south gable. Interestingly, the rear ell, with its east-west gables was moved from an undetermined location and attached to the main block around 1890. The original owner was a Warren Knox who purchased this lot from the neighborhood's key early developer Samuel Hinckley.

23 Fiske Avenue was built in 1870-1871 as an extremely plain end gable Italianate cottage that is important to the overall appearance of the neighborhood rather than in and of itself. The house's first owner was a Michael Hennesey who must have felt at home in a neighborhood that was Irish from the start with Donovans, Dugans, Ryans, Shannahans, and others who settled here as early as the late 1860s and early 1870s.

Lower Hinckley Street Local Historic District

80 Hinckley Street (SMV. 1270), 84 Hinckley Street (SMV. 1271), 4 Berwick Street (SMV. 1262)

Built in 1890, **4 Berwick Street** is primarily of interest because of its modest, side-hall form and historical associations with its builder, J. W. Wilbur. He was responsible for much of the late development in the area, particularly along Henderson Street. **80 Hinckley Street** and **84 Hinckley Street** are straightforward examples of J. W. Wilbur-built workers built in 1890. These end gable house possess side hall plan and represent extremely plain examples of the Queen Anne style. Home to Irish laborers during the late nineteenth and early twentieth centuries, these houses figure significantly in the overall appearance of the Hinckley Street area.

Lowell Terrace Local Historic District

5-7 Lowell Terrace (SMV. 1276), 10 Lowell Terrace (SMV. 1277)

Lowell Terrace is a cul-de-sac off of Lowell Street, between Fiske Avenue and Richardson Street. **5-7 Lowell Terrace** ranks among the oldest buildings in the Hinckley-Magoun neighborhood. Originally located at 356 Lowell Street the house was moved to Lowell Terrace when said cul-de-sac was created in 1897. The house's original owner, Samuel R. Summer, a carpenter was probably responsible for the house's construction. For many years this house was associated with Patrick Dugan and his son John C. Dugan. The father was a lawyer while the son owned a grocery store in Magoun Square. Subsequent to its late 1890s removal to the rear of its original location, it was converted to a two-family and became the home of Anthony Pullo, a tailor and John Murphy, teamster, is an interesting example of Italianate vernacular design.

10 Lowell Terrace was built for Irish laborer Patrick Dugan of **5-7 Lowell Terrace** in 1869-1874 and moved back from Lowell Street in 1897 when the Lowell Terrace cul-de-sac was created. The design is Italianate of the L-shaped, 2-story variety, complete with side hall plan. Emphasizing the Italianate categorization are the bracketed door hood and bracketed cornices.

d. Davis Square

The neighborhood between Davis Square and Somerville's boundary with Cambridge developed after the Civil War. During the mid nineteenth century much of the Davis Square area was covered by the ten-acre estate of grain dealer Person Davis. The opening of a branch of the Lexington and Arlington Railroad through the area in 1871 greatly accelerated area house construction. The neighborhood south of Davis Square is located on level terrain, characterized by tree-lined streets with attractive gardens enlivening front and side yards. Families of comfortable means derived from businesses based in Boston built well-crafted cottage and more substantial residences along Day, Chester, Orchard and other streets. This Orchard Street neighborhood was within walking distance of the various modes of transportation introduced along Massachusetts Avenue during the second half of the nineteenth century.

The area bordering and near the Elm/College Avenue/ Highland Avenue and Holland Street crossroads that represents the heart of the Davis Square commercial district became the focus of intensive development after the Civil War. During the late 1860s and early 1870s, the residential area south of the Square on either side of the Cambridge/Somerville line began be built-up with the Mansard houses of the middle and upper middle class. This development trend was encouraged by the introduction of a branch of the Lexington and Arlington Railroad in 1871.

a. Davis Square Single Building Local Historic Districts

45 College Avenue, (SMV.342), 89 College Avenue (SMV.1171) and 14 Chapel Street (SMV.1167)

During the first half of the twentieth century the segment of College Avenue, north of Davis Square was built-up with the churches of Protestant denominations. The winding path of College Avenue is a reminder that this section of College Avenue was once part of a Colonial era highway that meanders to avoid natural features that are no longer in evidence. The visual relationship between the avenue's winding route and the picturesque profiles of houses of worship that border it, creates one of the most memorable streetscapes in Somerville. Built in 1884, the **Third Universalist Church (now the Haitian Baptist Church) at 45 College Avenue** is a key component within the cluster of religious buildings long this stretch of College Avenue. The church is a prominent landmark by virtue of its distinctive pyramidal-roofed belfry. Although sheathed with vinyl siding, the church retains integrity of siting and form. Originally the Stick Style surface treatments of the church's walls were more apparent. In addition to the building's distinctive form, the church retains a rich inventory of stained glass windows.

Organized in the early 1870s **The West Somerville Congregational Church**, at **89 College Avenue** was built in 1915 from designs provided by the Boston architectural firm of McLean and Reid. The church's East Somerville roots are recalled by the large stained glass rose window on the church's south wall that was originally created for an earlier Congregational church in that neighborhood. This Congregational Church provides evidence of the maturation of the Davis Square area as a focus for the religious as well as commercial and social life of West Somerville. Architecturally this church is indicative of the continuing popularity of the Gothic Revival style for ecclesiastical design during the World War I era. Additionally, the building illustrates the popularity of stucco as a wall covering during the first quarter of the twentieth century. Historically, the church has been well known for the high quality of its religious education and for the missionary work of its parishioners in Africa and the Caribbean.

Built in 1926 from designs provided by Woodbury and Stewart, the **College Avenue United Methodist Church at 14 Chapel Street** is a fine example of Collegiate Gothic architecture. Constructed of granite with a distinctive orange cast indicative of the presence of iron, the church's form—with its pinnacled tower, buttressed sanctuary walls, charming side chapel and handsome rear education building-- constitute a major landmark within its immediate area. This church is a key component within a node of houses of worship located just to the north of the Davis Square commercial district. The education building is dedicated to the memory of the nationally recognized poet Sam Walter Foss who was the head librarian at the Somerville Public Library and a parishioner of the predecessor church.

b. Davis Square Multi-Building Local Historic Districts

Day Street Local Historic District Enlargement

23-25 Day Street (SMV. 547)

Built c.1865-1868, **23-25 Day Street** is a key component within a collection of distinctive, mansard-roofed residences bordering Day Street in the Orchard Street neighborhood south of Davis Square. Architecturally, this house is of interest as an intact double mansard cottage that retains integrity of siting, form and front porch elements. The house provides physical evidence of the growth that occurred in the Davis Square area after the Civil War. It links visually with two Mansard cottages located directly across Day Street at numbers 30 (SMV. 204) and 34 (SMV. 125).

e. Powderhouse

The Powder House area is the gateway to West Somerville. With the noteworthy exception of Quarry Hill, home of the old stone powder house of the early twentieth century, the Powderhouse area occupies level terrain. Residential development began at Powder House Circle and vicinity during the 1890s. Historically this part of Somerville had been synonymous with the Tufts family of farmers, brick yard and pickle family owners whose roots in the area predated the American Revolution. During the early 1850s, Tufts University was founded by Tufts family members as a Universalist College atop Walnut Hill, just to the north and west of Powder House Circle. The Tufts family owned the extensive tract between Powder House Circle and Somerville's boundary with Medford. Around 1890 the Tufts began to sell off their land. Charles Robinson, who had a reputation as a successful developer on Winter Hill purchased large tracts from the Nathan Tufts heirs. He proceeded to set out Bromfield Road, Dearborn street, and Pearson Road. Nathan Tufts or Powder House Park was bequeathed to the City in 1892 by the Tufts family.

a. Powderhouse Single-Building Local Historic District

113 College Avenue (SMV.1172), 16 Dearborn Road (SMV. 1180), 149 College Avenue* (SMV. 1173), 5 Pearson Road (SMV. 1228), 31-33 Pearson Road (SMV. 1229)

The Havurat Shalom Synagogue at 113 College Avenue was built in 1902 to serve as a residence for Baptist minister J. Vanor Garten. Architecturally it is a good example of a towered Queen Anne house noteworthy for its front porch and stained glass windows. Since 1968, this house has been the religious home of Havurat Shalom, a purposely unstructured, counter cultural synagogue that was the first of its kind in the United States. Over time it has served as a model for numerous alternative synagogues across the nation.

A major impetus for the development of the area was the setting out of Powder House Boulevard in 1899 to provide a direct route to the new Middlesex Fells parkland. By 1894, **16 Dearborn Road**, the first house in the residential enclave east of the Tufts campus was completed at the corner of Dearborn Street and Bromfield Road. This two-family Queen Anne residence is the oldest residential property in its neighborhood. Instead of the rectangular two-story intersecting gambrel and gable roofed form evident in the post 1900 buildings of this neighborhood, 16 Dearborn Road is L-shaped in form with both the short and longer arms of the ell enclosed by a gable roof.

Bordering the great bend in College Avenue as its path turns northward towards Medford, **149*** was built in 1897 by the important Somerville contractor H.P.C. Colson. In addition to the siting and historical association with the builder, **149* College Avenue*** qualifies for LHD designation by virtue of its intact Shingle Style form. **149 College Avenue*** is noteworthy for its handsome Colonial Revival porch and substantial gambrel roof. **149 College Avenue*** was built as a two-family.

After a lag of a few years residential development in the area bounded by Broadway, College Avenue, Dearborn Street and Pearson road accelerated resulting in one of the finest collections of two-family houses in the Boston area.

Built in 1902, **5 Pearson Road** was the first house constructed on this thoroughfare. Custom built with a particular owner in mind, rather than on a speculative basis, this house's origins are the exception rather than the rule in this area. The first occupant of **5 Pearson Road** was Charles I. Teague, steam gauge worker. This two-family residence was built on land carved from the former Tufts estate.

Built ca. 1905, **31-33 Pearson Road** is significant as the work of Somerville builder Andrew R. Lewis. Active in local building trades between the early 1890s and the early 1930s, Lewis was apparently responsible for erecting many two-family houses in the western part of Somerville between Powder House Square and Alewife Brook. **31-33 Pearson Road** provides a physical link with the Powder House Square area's period of rapid development during the late 1890s and early 1900s. This handsome example of a two-family late Queen Anne residence stands apart from neighboring residences by virtue of its recent, well-executed paint job. Indeed, **31-33 Pearson Road** is the best preserved of ten identical end gable houses on the northeast side of Pearson Road. In a manner typical of the Queen Anne style, the first story is clad with clapboards while second story and attic walls are sheathed with wood shingles. Nestled into the intersection of a broad polygonal bay and the entrance bay, the front porch is characterized by wood shingle covered railings and piers that support a broad segmental arch at the street elevation and round arched openings at its sides.

b. Powderhouse Multi-Building Local Historic Districts

Broadway/Powderhouse Local Historic District

71 Broadway (SMV. 1158) and 773 Broadway (SMV. 1159)

Constructed during the early 1900's, **771 Broadway** and **773 Broadway** deserve LHD designation, as unusually substantial and well-detailed Late Victorian era two-family houses. Overlooking Nathan Tufts (Powder House) Park, both houses are key components in one of Somerville's most significant streetscapes. **771 Broadway** is an end gable Queen Anne house noteworthy for its intact clapboard and wood shingle sheathing, Colonial Revival porch elements and original front door with its tall oval pane. **773 Broadway** is highly eclectic, displaying a Stick style clipped gable, Queen Anne leaded glass windows and a plethora of projecting bays and oriel windows, a columned, Colonial Revival front porch. These houses provide a physical link documenting the era of Powder House Circle's rapid development during the 1890s and early 1900s.

Broadway/Warner Street Local Historic District

787 Broadway (SMV. 1160) and 9 Warner Street (SMV. 1255)

787 Broadway and **9 Warner Street** were built in 1902 and 1906, respectively. Although vinyl siding obscures original fabric, these houses are of interest for their siting, forms and designs. Built in 1902, **787 Broadway** is a Colonial Revival two-family residence noteworthy for its boxy, substantial geometry. Sited on a lot overlooking a major Somerville crossroads, this building functions visually as a prominent landmark defining much of Powderhouse Square's historic character. **787 Broadway** serves as a "gateway" building that sets the tone for the handsome two-family houses located within the area bisected by Warner Street and bounded by Broadway, College Avenue, Dearborn Street and Pearson Road. The house's basic hip-roofed form hails from the Georgian Revival sub-style of the Colonial Revival. The center entrance is flanked by bowed walls that strike a Federal Revival note.

Additionally, **787 Broadway** is a key component in one of Somerville's most important streetscapes: the north side of Broadway between Pearson Road and Warner Street. Together with other large, early 1900s two-families **787 Broadway** provides a memorable backdrop for Nathan Tufts or Powder House Park.

Contiguous with the north side of **787 Broadway's** lot, **9 Warner Street** is a fascinating example of a hybrid of the Craftsman, Colonial Revival and Queen Anne styles and is of interest as a rare single-family residence in an area dominated by two-family houses. Built in 1905-1906, **9 Warner Street** is of major architectural significance as a

design that represents the transition or perhaps more accurately, the hybridization of Late Victorian styles with the more modern Craftsman style. Clad with weathered clapboards and wood shingles, this house illustrates the Queen Anne penchant for asymmetrical massing. Also in evidence are Colonial Revival elements, such as the porch's Tuscan columns and the Palladian window at the street elevation's second story. The Craftsman aspect of **9 Warner's** design is evident at the front porch.

f. West Somerville

Like Ten Hills, the area between the Tufts University campus and Alewife Brook was among the last extensive residential tracts to be built-up in Somerville. Although the setting out of Holland Street in 1867 provided a more direct link to the area from Davis Square to Broadway and the introduction of a spur line of the Lexington and Arlington Railroad (1871) provided area residents as a means of commuting to work in Boston, the area remained a farming community until as late as World War I. Russells, Teeles, Cooks, Curtises and Richs continued to derive incomes from agricultural pursuits conducted over level land that characterizes the area between Cushing Avenue and Alewife Brook Parkway. Development may also have been delayed by the presence of an almshouse on the Cambridge/Somerville line, just to the east of Victoria Street. North Street is the oldest north-south route in West Somerville, originally set out as the tenth and last range way in Somerville during the late seventeenth century,. The houses selected for LHD designation in this area were built during the 1910s and 1920s for commuters who by that time were able to commute to work via electric trolleys or by automobiles.

a. West Somerville Single-Building Local Historic Districts

37 Victoria Street (SMV.1250), 24 Electric Avenue (SMV.1181), 27-29 Waterhouse Street (SMV.1256), 25-27 High Street (SMV.1199) and 155 Powder House Boulevard (SMV.1231)

Built in 1914, **37 Victoria Street** is extremely early for its area. At the time of its construction it would have been surrounded by open fields. The house blends boxy Craftsman form and wood shingles with Colonial Revival style porch elements. The house's design also nods to the waning influence of the Queen Anne as seen in the end gable and two-story polygonal bays of the main and north facades. With the exception of an enclosed porch addition at the main facade's second story, the house is essentially intact. Over time, this two-family house has been home to Irish and Italian families whose "bread winners" included a state prison guard, real estate agent, restaurant worker, foreman, chauffeur and others drawn from middle-class backgrounds.

Built in 1916, **24 Electric Avenue** is a solid, well-crafted residence that represents a slight variation on the two-family house typically built along the streets of West Somerville during the first quarter of the twentieth century. Instead of an intersecting gambrel, gable, or gambrel/gable two-family house, here, only the east side of the main block's gable roof slope is intersected by a gambrel-roofed component. In the case of 24 Electric Avenue, only a single, shed-roofed dormer rises from the west roof slope. The house's design while of some interest is less significant than the house's historical associations with Paramahansa Yogananda Swami, "one of the great spiritual lights of the twentieth century." The Swami's most famous work, *Autobiography of a Yogi*, has never been out of print since its publication in 1946. A swami is a person who belongs to a monastic order and would be comparable to a monk or brother in western society. Between 1920-1923 Yogananda Swami was an occasional guest at 24 Electric Avenue in West Somerville. The Swami's hosts at number 24 were Dr. Minot W. Lewis, a dentist, and his wife

Mildred. The couple remained among the Swami's most fervent disciples until his death in 1952. The Lewis' met the Swami at the beginning of his recognition as a great teacher of India's ancient science and philosophy of yoga.

The three-family or three-decker came to the fore more or less simultaneously in Boston and Worcester, Massachusetts around 1880. Usually characterized by three-tiered porches at the main and rear elevations of these long rectangular buildings, the three-decker proliferated after the introduction of the electric trolley to the Boston area in 1885. Interestingly, the three-decker is not as well represented in Somerville as it is in other communities due to the overwhelming popularity of the two family residence that was thought to attract a more stable, financially secure class of owners and occupants. Built in 1919, **27-29 Waterhouse Street** is of interest as an unusually well preserved example of the standard three-decker residence. This building's striking three-tier Tuscan-columned front porch, provides evidence that this type of multi-family housing could be aesthetically pleasing, as well as practical, providing efficient, reasonably priced housing to families whose "bread winners" commuted to jobs in Boston and surrounding communities.

Built ca. 1921-1923, **25-27 High** Colonial Revival porch elements with a Craftsman Style sensibility. Sheathed with wood shingles, architecturally, this house is of interest as a design that represents an unusual departure from the typical gambrel-roofed two-family residence that is so characteristic of West Somerville. Of particular interest is the enclosed half of the main facade's second story porch. The half-open, half-enclosed porch is integral to the original design of the house. More typically the two-family houses of West Somerville exhibit two-tiered full-length porches. The other curious feature is the manner in which the building is enclosed. Here, the width of the gambrel is quite narrow in comparison with the more typical, generously proportioned full gambrel-roofed houses of West Somerville. Representing a compact, well-delineated marriage of the Craftsman and Colonial Revival styles

The Clarendon Hill Presbyterian Church at 155 Powder House Boulevard was built in 1926 from designs provided by Boston architect William O. Sidebottom. The church is a prominent landmark in West Somerville by virtue of its siting on two major thoroughfares as well as its distinctive Gothic Revival silhouette. Characterized by an interesting centrifugal plan with walls laid up in brick covered with "trowled stucco," this church is also noteworthy for its stained glass, interior woodwork including sliding doors, Victorian era furnishings and Craftsman style lighting fixtures. Like the College Avenue churches, this church's origins are rooted in Presbyterian congregations in South Boston (St. Andrews) as well as an Italian Presbyterian Church and a Presbyterian church once located on Warren Street in the Union Square area

St. James Episcopal Church Complex Local Historic District
1170 Broadway (SMV.1161) and 7 Clarendon Street (SMV.1168)

St. James Episcopal Church in West Somerville was begun as early as 1876 as a Stick style chapel that was moved to its present location in 1890. After its move to 1170 Broadway it was expanded by two thirds and in 1902 was attached to a ca.1875 Italianate side hall plan residence at **7 Clarendon Street (SMV.1168)**. At the time of its rededication in 1890, none other than the famous theologian of Trinity Church in Boston fame presided over the ceremonies. This church is one of the finest expressions of the Stick style of any building type in Somerville. Much of the building's charm is dependent on the overlay of vertical, horizontal and diagonal boards evident at the facades of this building.

North Street Local Historic District
122 North Street (SMV. 1223), 128-130 North Street (SMV.1227)

122 North Street is situated at an odd angle to the street. Built between 1921 and 1923, on a lot that had been carved from the William L. Russell Farm, the house provides a physical link documenting Somerville during the early years of the Automobile Age. The original occupants were Marjorie S. and Victor Y. Dunbar. Mr. Dunbar was a cashier at 86 Joy Street in Boston.

Constructed on the former farm land of West Somerville in 1916-1917, **128-130 North Street** is a remarkably intact example of the Craftsman/Colonial Revival style of two-family housing built in West Somerville during the first quarter of the twentieth century. Indeed, two -family houses in the neighborhoods west of Powder House Square are one of the great architectural strengths of the City as a whole. Particularly noteworthy is **128-130 North Street's** handsome full-length front porch, the shallow, bowed oriels of the main facade's second story and the gray, purple and green roof slates. Early occupants of this residence included a salesman and a family of house painters named Locke.

Alewife Brook Parkway Local Historic District

279 Alewife Brook Parkway (SMV. 1149), 283 Alewife Brook Parkway (SMV.1150)

Alewife Brook Parkway, at the extreme western edge of Somerville, provides a physical link with the City's last extensive residential development during the late 1920s. **279 Alewife Brook Parkway** and **283 Alewife Brook Parkway** were

built in 1928 on the eve of America's Great Depression of 1929. **279 Alewife** takes its design cues from the Craftsman, and Colonial Revival styles along with a hint of the Queen Anne as seen in the attic's oriel window. From the late 1920s until at least the early 1940s, this two-family residence was occupied by families of confectioners and Greek restaurateurs.

283 Alewife Brook Parkway is a rare Somerville example of a Spanish Colonial Revival house complete with the curving Baroque lines of the front porch's exotic Arabesque arches. From the late 1920s until at least the early 1940s, this two-family residence was occupied by the Pollock family who worked as bank tellers, porters, chauffeurs and stenographers in order to pay the mortgage on their brook-side suburban home. Similarly massed, sited and covered with stucco, these houses are architecturally significant because they illustrate highly unusual manifestations of suburban design during the late 1920s.